



DRAMATIC MIRROR



NOVEMBER 18, 1916

PRICE TEN CENTS



AGNES EYRE



THIS WEEK'S MIRROR COVER

If Agnes Eyre had not wanted to "watch the wheels go round" in a motion picture studio, and if her curiosity had not led her to the Essanay plant in Chicago, the screen would have missed one of its very attractive figures, whereas the bar would have gained one more woman lawyer.

Miss Eyre was studying at the Chicago University Law School, with every intention of following the legal profession, when she happened into the Essanay studio and met E. H. Calvert, who declared that if she was not an actress she ought to be one, and suggested a trial in a mob scene. She photographed so well that a place was made for her in the stock company, and since that time her beauty and her intelligence have contributed to many Essanay and Selig photoplays.

Although the majority of Miss Eyre's appearances have been in comedy roles, she has displayed particular aptitude for delineations of a more serious nature, and if present plans materialize she will have ample opportunity to develop her talent for significant character portrayals.



THE NEW YORK DRAMATIC MIRROR



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ENGLAND WANTS AMERICAN PLAYS

Change in Conditions Since the War Increases Demand for the Products of This Country—
Attitude of Superiority Towards Output of "The States" is Disappearing as London
Audiences Find Their Own Playwrights Less Prolific—Some Plays That Have
Scored Abroad

While the war has brought a certain state of depression and confusion to the American theater, especially during the season of 1914-15, it has been particularly beneficial to the American playwright. It has enabled him to obtain hearings in London which, otherwise, he probably would not have gained, and to-day his star in the British capital is so clearly in the ascendant that the English theatrical managers and play-going public have come to rely almost entirely upon him for their dramatic fare.

Before the war broke out it was a tradition in London that American plays were immature and false in the philosophy of life that they presented. Though intrepid American managers continued to produce unqualified American successes, failure in most every instance attended their efforts. "Mrs. Wiggs of the Cabbage Patch" was heralded as the only play of American manufacture that ever attained a genuine success, and this was due solely to the fact that Londoners considered it a truthful representation of American life. Clyde Fitch, Augustus Thomas and George Ade, three representative American dramatists, were never able to gain enthusiastic receptions for their offerings. Mr. Fitch's "The Truth" did manage to obtain a measure of prosperity, but Mr. Ade's "The College Widow," one of New York's greatest successes, was a dismal failure in London.

And then the war began and those British dramatists who were able to "do their bit" for their king and country left the worries of playwriting to men over or under the age of enlistment. But these men were not to be depended upon. They, too, were unable to concentrate upon such impersonal tasks as the writing of dramas and began to devote all their attention to the war. London theaters, naturally, had to be filled and so we had the remarkable picture of London managers bidding for the rights of the most successful American plays.

Precedent was swept aside and with it the prejudice which had been fostered by the theatergoers. American plays began to receive respectful attention from the critics and it was not long before they established performance records on the Strand. J. Hartley Manners, though English-born, but now an American, was the first to win great success in London. His "Peg o' My Heart" was produced there, with his wife, Laurette Taylor, in her original role, and was immediately acclaimed an

emphatic hit. The play ran nearly two years in the British capital with no let-up in its patronage, and for a time it seemed certain that Miss Taylor was never to be seen in any other part.

Encouraged by the success of this play, George Grossmith and Edward Laurillard formed a theatrical firm and produced "Potash and Perlmutter" at the Queen's Theater, where it remained for over a year. And then such a perfect flood of American-made plays of all varieties poured into London, some of them produced by Alfred Butt, some by Grossmith and Laurillard, others by Albert de Courville, that the popular Barrie, the suddenly-unpopular Shaw, Pinero, Jones and other British dramatists were literally crowded off the boards.

"Kick In," which introduced Willard Mack as a playwright to the New York public, was produced in London with an American cast and achieved a success. "The Only Girl," by Henry Blossom and Victor Herbert, followed and duplicated the "Kick In" success. Grossmith and Laurillard obtained the rights to "To-night's the Night," which had been done here, and presented it at the Gaiety to enormous prosperity. Harvey O'Higgins and Harriet Ford's "The Dummy" was given and, while it did not share the triumphs accorded to its American rivals, received favorable notices from the critics.

After an absence of several years from the stage, Doris Keane went to London and appeared at the Lyric Theater in Edward Sheldon's "Romance," under the direction of Louis Nethercole. Her success was instantaneous and she recently passed her 400th consecutive performance in the play. Edward Knoblauch, who recently became an Englishman, was represented by "Marie-Odile," which failed to win any popular approval, nor were Winchell Smith and Victor Mapes any more successful with their "The Boomerang," in spite of its tremendous popularity in New York. On the other hand, Thomas W. Ryley has scored such a hit with his production of "Hobson's Choice," a comedy, which, though written by an Englishman, was first seen in New York, that he has been compelled to give two performances a day.

The late Jean Webster's "Daddy Long-Legs" was successfully produced in London by Gilbert Miller with Renee Kelly in the leading role, and "Potash and Perlmutter in Society," which was originally seen here as "Abe and Mawruss," was considered by the London critics almost

as funny as "Potash and Perlmutter."

Sir Herbert Tree has obtained the rights to "The Great Lover," the comedy by Leo Ditrichstein and the Hattons, in which Mr. Ditrichstein is now appearing on tour, and will produce it in London next summer with himself in the leading role. Alfred Butt recently purchased the English rights to Avery Hopwood's "Fair and Warmer."

It is certain that the war has established better theatrical relations between America and England with the heavy exchange of plays, and that the American playwright can always be sure of a respectful and popular hearing in London, provided he has something to offer which is not too foreign to the English philosophy of life.

COAST TO SEE PLAY FIRST

"The Empress," which was originally intended by David Belasco for a Broadway production, will be presented first in San Francisco as a Belasco and Mayer attraction at the O'Farrell Street house. By a contract between the producer and the author, Melchior Lengyel and Ludwig Biro, the play must be produced before Dec. 31, 1916, or the option on the piece will be forfeited. Aside from his inability to put the play on in New York at present, Mr. Belasco wrote his brother Frederick in San Francisco that he was anxious to have a hand in the rejuvenation of the drama in the Golden Gate city.

ENGLISH COMEDY COMING

"The Lodger," a comedy, by Horace Annesley Vachell, was given for the first time in this country, Nov. 9, in Allentown, Pa. Ernest Shuter, Inc., is making the production. It was originally produced at the Haymarket, London, under the name of "Who Is He?" The play will be seen in New York some time in December. The cast includes the following English players: Lionel Atwill, Phyllis Ralph, Beryl Mercer, Harry Ashford, Harold De Becker, Frederick Annerly, and Frank Howson.

"OUR LITTLE WIFE"

Margaret Illington, in Avery Hopwood's farce, "Our Little Wife," is scheduled to open at the Harris Theater, Nov. 20, following "Under Sentence." The piece was first shown under the title of "Just for To-Night."

The premiere of Richard Walton Tully's "The Masquerader" was given in New Haven on Monday. Guy Bates Post is the star.

FIGHT FOR NEW YEAR'S OPENING

Managers Unite in Working for
Special Ruling to Permit Per-
formances, Dec. 31

A meeting of managers of the legitimate theaters was held last Tuesday afternoon in the Hotel Astor to discuss the possibility of having a special ruling by the Police and License Departments, permitting them to present their attractions on New Year's Eve, which this year falls on Sunday night.

As New Year's Eve is the biggest night in the theater from a financial standpoint, naturally the managers do not wish to lose the profits that would attend their productions on such a festive occasion. For many weeks they have been devising ways and means to meet the unusual situation. One suggestion was to have the public celebrate two New Year's Eves on Saturday and Monday night, but this was declared unfeasible since only one midnight can separate 1916 and 1917.

They have also hoped that the Police Department would stretch the Sunday closing law in their favor for this one night, but to date the Police remain adamant in their plan to enforce the law. And it is said that in the event of any attempt to abrogate the law the penalty, usually a cancellation of the offending theater's license, will be exacted. It is said that the Sabbath League, the principal champion of strict enforcement of the closing law, is to be particularly active on New Year's Eve and see that no violations occur. The league's last interference with a proposed entertainment was in the case of Maude Allan, the dancer, who had announced a recital for a recent Sunday night at the Forty-fourth Street Theater. Miss Allan, of course, did not appear, but she gave vent to her wrath over what she termed unjust discrimination in no uncertain terms.

William A. Brady, who has always been opposed to the Sunday closing law, as it was enforced, has announced that he will give entertainments of some kind in his theaters in case the regular attractions in them cannot be presented. It is believed by certain managers that the present situation offers a fine opportunity to break open the Sunday night proposition and have it settled favorably.

It is their claim that the present arrangement which allows the music halls, vaudeville and motion picture theaters to operate under the policy of "sacred concerts," is distinctly discriminatory in that it diverts all of the theatrical business on Sunday nights into a few playhouses. These theaters, they aver, are enabled to earn large sums as a result of a discrimination which allows them to violate the law at certain periods while holding the other theaters to the very letter of the law.

AS WE WERE SAYING—

By Mademoiselle Manhattan

Well, anyway, Mary Pickford is elected and the majority isn't in question, nor is a recount called for in the doubtful States.

But why on earth does she choose to call her very interesting photoplay "Less than the Dust"? Anything more unlike the spirit of Laurence Hope's poem than the play Hector Trumbull has so cleverly captured from a well-known English novel long since dramatized for the speaking stage, it is difficult to imagine. There is scarcely an instant and scarcely an incident in "Less than the Dust" in which one fails to recall Marie Doro or Alexandra Carlisle in "The Morals of Marcus." Miss Carlisle in London and Miss Doro in America played the role of Rahda, with all the nuance with which Miss Pickford invests the wordless version, with nothing different but the name. By the way, I wonder if you know that Laurence Hope and the late Kyrle Bellew were cousins?

While we speak of photoplays I mustn't forget to record the fact that all our set is quite fussed up over Nazimova's premiere as a picture star, which came to pass with great eclat last Sunday night.

Of course the only Alla has always been a moving actress, and I defy the world to produce a woman who is so consistently and delightfully a picture, but between being a moving actress and a moving picture actress is a great gulf fixed, which not even the divine Sara could leap. It is most pleasing therefore to record that the Russian actress shines upon the screen with a luster all undimmed.

If you are old enough to have a memory that goes back to the days when Richard Mansfield managed the Garrick Theater, you doubtless remember how delightful a musical program was heard there, by way of entr'acte diversion.

Mr. Mansfield who was not only musical but musicianly, brought to the theater the Dannreuther ensemble and when that adorable body of musicians played, nobody thought of faring forth for cloves between the acts. Engel's was next to the Garrick in those bright days, and Mr. Mansfield told me with a satiric smile that the overlord of that excellent place of refreshment had implored him with tears to abolish the too attractive orchestra.

I am stirred to this bit of reminiscence by the fact that Irene Franklin and the late Mansfield have the same idea as to entr'acte music. When we see "The Melting of Molly" we shall find the usual theater orchestra relegated to the garage and Bert Green will provide real music while the curtain is down. Two solo violinists, a cello ditto, the same sort of harpist and Mr. Green at the piano will constitute Miss Franklin's musical staff and these artists, so Miss Franklin tells me, will play real

music—liquid dittos that make it unnecessary to step around the corner for a drink.

It is something to be proud of that one lives in a country that produces such women as spring forth now and then to wave the stars and stripes to a new and splendid glory. And when a big woman is developed to meet a big moment one can't help swelling up all over the place. Haven't you thrilled when your grandmother or your great aunt Elizabeth told about Lucretia Mott and Elizabeth Cady Stanton, and Harriet Beecher Stowe who sprang to strengthen the weak knees of their brothers and hold up the arms of the great men the country rocked in the red clash of civil war?



CHARLES CHERRY, WILLIAM FAVERSHAM, HENRIETTA CROSMAN.
Three Members of the Excellent Cast Presenting "Getting Married."

And that Elisabeth Marbury! I don't know how you feel about it, but I am eaten up with pride that I belong to the profession that produced Miss Marbury, who as playwright, as dramatist's agent, as producing manager and simply as plain United States woman, is a staunch and splendid being who never fails the moment that needs her.

Miss Marbury's georgiously American utterances may not have elected Mr. Hughes to the presidential chair, but they certainly elected Miss Marbury to a place in every heart that beats for high national ideals, in every soul that burns for light and liberty, in every mind that holds a vision of America as Washington and Lincoln and God Almighty planned it. 'Rah for Elisabeth Marbury, the Grand Old Girl of the stage.

And speaking of Elisabeth Marbury one is quite naturally reminded of her chum Elsie de Wolfe. I had the fortune last Thursday to be lunching in solitary state at a table next to that at which two charming little artists of the chorus were

languidly pecking at their late breakfast.

A copy of the New York Herald was propped up against the coffee pot and the girls were spiritedly commenting on the day's news.

"Oh, my," chirruped one of the fair beings, "ain't it fierce the way things happens at sea. Here's the Espagony they've been and rammed her again those submarines."

"Can you beat them Germans?" responded Guinever, with her mouth full of grape fruit.

"N' listen, dearie. Elsie de Wolfe was aboard too. Don't it bring the war awful near home?"

"You've said sump'n," asserted Guinever. "Was she hurted?"

"She had all the paint scraped off of her, but wasn't damaged none."

"Gracious, won't her face be marked?"

"Whose face?"

"Why, Miss de Wolfe's, where the paint was scraped off."

"Aw it wasn't de Wolfe that got

who catches the early Christmas worm in a mid-November strangle-hold.

When I saw that Rida Johnson Young's play had been re-named, "Captain Kidd," I went to the first night at the Cohan and Harris Theater, confidently expecting to see Otto Kruger (and a capital young actor is that young man, too) wearing a Hook-the-Pirate get-up, and disporting himself the landscape o'er exactly as did Ernest Lawford in Peter Pan.

Were you lucky enough to see the new piece? I came away with cumfy little ripples of laughter chasing up and down my system, and a confirmed decision that this is the year for feminine playwrights.

What with Clare Kummer turning 'em away with "Good Gracious Annabelle," Rachel Crothers merrily doing likewise with "Old Lady 31," Mrs. William Hodge admitting that she wrote "Fixing Sister" and Rida Young launching a great big hit at the C. and H., it really seems that if one wants to negotiate a small loan, one stands a good chance to make a successful touch on almost any of our feminine dramatists, just now.

I know that you were glad to hear that our own James Diamond Brady whose recent attack of gastric trouble was exaggerated into a mortal malady by some of the papers, is on the way to complete good health again. Somehow it isn't easy to think of illness and that big Brady in the same brain throb, and it's joy and more joy to learn that he is again able to attend to business and read the DRAMATIC MIRROR with his usual enthusiasm.

"THE YELLOW JACKET" RETURNS

To see "The Yellow Jacket" once is to want to see it again, and not to see it at all is an oversight for which there is little excuse now that Mr. and Mrs. Coburn have arranged for a series of ten matinees during November at the Cort

White, N. Y.

Theater. When the work of George C. Hazelton and Benrimo was first produced in 1912 it was hailed as unique among stage entertainments, and since that time nothing has been forthcoming to detract from the distinct place the play occupies on the American stage. Given a production that is in all respects admirable, it is as quaint and charming as ever and well worth re-viewing. That "The Yellow Jacket" has a well nigh universal appeal for cultivated audiences is evidenced by its success while on a tour of this country and the favor with which it was received in London, Munich, Vienna, Budapest and other foreign cities.

The excellent cast engaged by the Coburns includes Arthur Shaw, Howard Kyle, Schuyler Ladd, Margaret Calvert, Albert Bruning, Victory Batemen, Margaret Carroll, and Beatrice Prentice.

Saturday, Nov. 11, marks the 450th performance of Doris Keane in "Romance." It looks now as if the play would run another year in London.

scraped, it was the ship—the Espagony." And thus was the recent collision of the Espagne—and Miss de Wolfe's danger—explained by two of Charles B. Dillingham's loveliest ones.

One sees the forehanded members of our set Christmasing very diligently these days, and to the casual eye it looks as if stockings were going to bulge more than usual this year.

I spied Raymond Hitchcock looking at wrist watches—they couldn't have been for the star of Betty, because he wears his on the ankle—at Tiffany's the other day, and Nat C. Goodwin seriously studying the merits of a lady's town car, spent the mornings of his recent Palace engagement sitting from flower to flower along gasoline row.

Jerome Siegel wondering whether she would prefer a diamond lavalier to a ruby ring was a very perfect symbol of indecision at Cartier's the other morning when I dropped in to row about my vanity case, and John Drew looking at editions de luxe in his favorite book shop all had the earnest air of the bird

FAVERSHAM PLANS COMPANY

By Next Season Actor Expects to have His Own Theater in New York, but Not for Repertoire

The distance from Shakespeare to Shaw as "The Hawk" flies is two seasons, as reckoned by William Faversham. Tremendously fast time when you consider that Shakespeare is the classics' chief representative while the arch-satirist of "John Bull's" personifies the ultra-modern school of drama. Only an idealist and a progressive of the type of Mr. Faversham could accomplish it with such success.

Mr. Faversham does not consider his sudden shift as anything remarkable.

"Quite on the contrary," he said, the other night in his dressing room at the Booth Theater, while making up for the part of the Bishop in "Getting Married." "I am an actor and I will play in any good drama that I can find, whether it is by Shakespeare, Shaw, Wilde, Augustus Thomas or George Cohan.

"You know, some people wonder why I selected the character of the Bishop to play in preference to Hotchkiss"—



WILLIAM FAVERSHAM.
To Have New York Theater.

(he was liberally applying a white substance to his hair with a small paint brush)—"since the latter is younger and more attractive. But several leading men like Bruce McRae, whom I had in mind, were not available, and so I was compelled to play it myself. I half-wanted to any way, for I think him such a splendid character—he is so human, so wholesomely unconventional.

"Getting Married" shocked London when it was presented there several years ago," he continued. "But times have changed since then and we now see, or, rather, try to see the motive back of the playwright's work, instead of merely the work itself. Of course, Shaw is first of all a propagandist and then a dramatist, and he simply uses a satiric vein as the best means of spreading his propaganda. Naturally, he appreciates the educative value of the theater or he wouldn't be writing plays. No doubt, he wanted to startle what he calls the 'respectable British public,' and he succeeded admirably. Ten years ago this play would have registered a failure in America, I believe. We hadn't then progressed to the state that we demanded any particular show of subtlety in our stage representations. The obvious was quite sufficient. In fact, it even ruled in those Shavian plays, 'Man and Superman' and 'Candida.' No one, however, can point to 'Getting Married' as an obvious play, and now that we

have heeded certain suggestions of the first-night audience and twisted certain situations around, the comedy is recording a genuine success, from the box-office as well as from the artistic standpoint."

The actor-manager expressed a hope that Shaw shortly would write a play that would prove as dramatic as it is interesting.

"I believe he could if he would only allow his public to catch up with him," he said. "But he's ten years ahead of his time, not only in his playwriting, but in his philosophy of life. He seems to be the only man in England who has kept his sense of proportion during the war. As a result, he is viewing the future with a truly philosophic rather than a national, insular mind."

Mr. Faversham, it will be recalled, won nation-wide praise from discriminating critics for his Shakespearean production of three seasons ago. He freed himself from the old traditions, firm in his belief that Shakespeare could be made to pay if his characters were given new life. That his judgment was correct is proved by the fact his engagement here in "Julius Caesar" and "Othello" was one of the most successful of recent years.

"When I undertook to produce Shakespeare," he went on, "I discarded all the old opinions as to characterization and staging. 'Shakespeare,' I thought to myself, 'needs a re-birth like everything else. Why not present him differently? Why not bring in a new and human note and forget that he should always be played in the manner of Edmund Kean and Salvini?' And so I went to work, engaged a splendid cast of players, who were in every case physically fitted to their roles and prepared to give 'Julius Caesar' and 'Othello' as though they were written the year before. The public must have liked our productions for we played to \$54,000 in four weeks and our tour met with returns correspondingly as good.

"No sooner had I established a reputation as a Shakespearean actor, than I accepted a drama from the French, called 'The Hawk.' I decided that for my own good I must quit Shakespeare temporarily. Too much Shakespeare is bad. It is bad for the actor, bad for the theater, bad for the public. But a surfeit of it is especially injurious to the actor. It makes him stilted and affected or, what we, in the profession call a 'voice-actor.'"

"What are your present plans?" was asked.

"For one thing," he replied, "I shall have my own theater in New York within a year and a permanent company that is equally as good as the one now surrounding me. No, it shall not be a repertoire company in the popular meaning of the expression. We shall present a play until it has worn out its welcome before we go on to something else, and we shall not revive any modern dramas. Such revivals are not usually interesting or profitable and they never allow an actor to work out a characterization that is distinctly his own. Every Spring we shall present one or two Shakespearean plays.

"I shall continue, under my new plans, to encourage young college men to select the stage as their profession and shall give a respectful audience to any new playwright who has anything of real merit to offer.

"We have everything pretty much our



GEORGE MONROE, DORIS LLOYD, TOM LEWIS.
In "Show of Wonders" at Winter Garden.

White, N. Y.

own way now over here," he went on musingly. "The English-speaking stage is almost solely in our hands for the very reason that all English actors and playwrights, who are able, are either at the front or engaged in departmental service at home. I have a friend, a manager in London, whose sense of humor occasionally overcomes him, in spite of the sadness and sorrow that prevail there. He writes: 'Sometimes I simply have to shout with laughter when I see doddering old men, too old to bear arms, coming to the theater to play juvenile roles.' You see, there are no young actors left in England. As for the playwrights, they are unable to concentrate on the writing of dialogue or dramatic situations, and so for the most part they have offered their services to the government. Such men as Conan Doyle, Davies, Chambers, Barrie and Pinero are employed either in the censor's office or some other department. I have a play of Pinero's now and I recently wrote him, requesting him to revise the last act. He replied, 'Revise it yourself, I'm too busy.'"

Mr. Faversham believes that actors as a class are constantly improving in America.

"It's becoming more and more difficult each year for a man to enter upon a stage career without a good education. This is, indeed, a hopeful sign toward the development of the American theater. Formerly, college men regarded the stage contemptuously as a means of livelihood. But this prejudice has been swept aside, and each year we see a greater number of college men on the stage. It is they with their fresh ideas and ideals who are going to advance the standards of the theater in this country and make it the great educative—as well as entertaining force it should be. I took a young man from Cornell University and started him upon a successful career, and last season a Carlisle graduate, a man with Indian blood in his veins, played Conway Tearle's part in 'The Hawk' on tour, and furthermore, played it with great success."

Another mark of distinctive progressivism in William Faversham is his fine appreciation of dramatic criticism. It was strange to hear a good word for

a critic from an actor. Perhaps, Mr. Faversham, too, is ten years ahead of his time.

"They," he said, in reference to the critics, "never come to the theater with malice in their hearts. They write of the play as it impresses them, and as far as I have been able to learn, they write truthfully."

The wirehaired terrier that had been lolling luxuriously in an armchair seemed to agree with this sentiment for he let out a bark that could be heard in—well, a newspaper office in Times Square.

LOUIS R. REX.

BREESE HEADS NEW FIRM

Edmund Breese has organized the Edmund Breese Production Corporation. As its first offering the new firm announces a play called "Scapegoats," by Carlyle Moore. He is known as the author of "Stop Thief." A romance of money describes the play, which runs in four acts. Mr. Breese appears in the leading role. In the cast are Carleton Macy, Henry Duggan, James Crane, Frederick Forrester, Robert Fraser, Isabelle Lowe, Blanche Shirley, and Lillian Kemble. The production is directed by Ira Hards.



HELEN MACKELLAR,
Playing in "Major Pendennis."

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TAKE A TIP FROM TROY, N. Y.

TWADDLE, 'spoken, written and printed, about the decline and decadence of the drama has run the gamut. The profession is on a par with everything on this earth. It has its weaknesses and black spots and what the sports call "flim-flam" schemes, just as other lines of business, and just as every phase of society has. There are rotten timbers in the Government. But business continues to provide for the multitude. Society holds its own, and the Government still lives.

The stage will not crumble. In many respects it is better to-day than it was in "the good old days" to which a certain class is forever harking back. There is always a better and controlling element in the profession about which so many are concerned. This element can be relied upon to keep the profession in a reasonable state of health, morally. And if it were not so, there is a contingent in the land that will see that it is kept at or near the proper altitude. The contingent named is akin to that which comes to the front always at the time when it is needed to save the country from a threatened calamity.

As an example of what we have in mind, we cite a report sent in by *The Mirror's* correspondent in Troy, N. Y. There is in that brisk city an organization called The Woman's Club. One of its component parts is Troy's Drama League. This League at a recent meeting appointed a committee to visit the principal playhouses in New York and Chicago to study the drama—to see what is being produced, and to arrange for the productions of such as meet with the Committee's views of propriety. The Committee does not arrogate to itself, as we understand, any of the attributes of the playwright or the critic. It will undertake to decide what is best for the community and at the same time what is for the honor of the profession. It states in plain words that it does not propose to interfere with prices. That is not the point. If the play is what a play should be, the price of seeing it is to be left to the manager and the producer. If the play is clean, it is supposed to be worth the price asked.

So long as there are organizations like the Troy Drama League the stage will hold its place, even though the profession should fail to do its part—of which there need be no fear. There ought to be a Drama League in every town where legitimate plays are given.

LET THE PLAY GO ON

WHAT is the matter with the playgoers in Saskatchewan and in Manitoba? A *Mirror* correspondent in that remote quarter writes that the crops out there have failed, and in consequence theatrical managers have "shortened their lines"—as militarist strategists would put it. Routes have been changed for "Within the Law," "Fine Feathers," "Officer 666," "Somewhere in France" and "Alma, Where Do You Live?" All on account of the failure of crops. There may be additional reasons, but our correspondent does not list them.

The failure of a crop of any sort does not interfere with theatrical business elsewhere. In the States there has been no failure of any staple crop, but prices on everything that people eat or wear have made the cow that jumped over the moon look like "a piker." Nevertheless, the playhouses are filled. We are paying fifty per cent. more for pie, in New York, than ever before, but playgoers eat it just the same and go to the theater afterwards. It is announced that hen-turkeys have struck and quit laying, and that the Thanksgiving birds which were shelled out last Spring are dying off, and that there will be a famine in the meat that is garnished with cranberries. It makes no difference. People here are buying opera tickets away ahead, and other attractions

are booked far in advance, up to the end of the season. The prospective shortage of turkey does not interfere with plans for pleasure. Down in Virginia there is a state of things which would put suicides beyond computation if there were no plays. But the population that has had its morning and other drams ever since the morning stars gave their first concert will put up with water so long as it can go to the theater. There are more theaters now in Richmond than there ever were saloons.

Either the Saskatchewanites and the Manitobaites are easily scared, or the theatrical managers are weak in the knees. Maybe it is both. The very time for the disconsolate to cheer up! As Byron wrote—and he was a pessimist—"When things are at their worst they sometimes mend." As the floor-manager of the ball at Brussels remarked when he heard the guns open Waterloo, "On with the dance, let joy be unconfined." Or as Farragut said in Mobile Bay, "Damn the torpedoes." "Give us a song," the soldiers cried in the Crimea when the trenches were red with human gore.

The chances are that if the managers will send the right sort of plays to the Saskatchewan and Manitoba, the people will forget about the crop failure, and that the S.O.S. will be hung on the outer walls.

HEARD ON THE RIALTO

Because of his faith in President Wilson, William A. Brady is richer by just \$25,000. On Election night, when the papers announced Hughes's election, Mr. Brady accepted a twenty-five to one bet on the President's chances. Sometimes it pays to be a good Democrat.

Though the speculators' vote is at present solid for "The Century Girl," indications still point to the election of "Turn to the Right" as the most popular attraction of the season. "Turn to the Right," it is said, has already swept up to Columbus Circle with a profit of \$100,000—a lead, which according to such reliable georgeharveys as Winchell Smith and Jack Hazzard, is too great to be overcome. However, Dorothy Richardson, manager of "The Century Girl" publicity campaign, confidently asserts that her attraction will be returned the biggest winner when the chroniclers compile their statistics next June.

Theatrical Broadway advances the theory that elections are only held to give George M. Cohan and Sam H. Harris something to bet on besides world series' games. It is said that C & H wagered \$15,000 each on the re-election of W. W. and T. R. M.

Despite reports to the contrary, the redoubtable Mr. Shaw did defy political activities in America by permitting "Getting Married" to be produced on the night preceding Election. However, it was not the presidential candidates but Irving Berlin who proved his chief opponent as a drawing card. Irving won easily in the competition, as all of the "first-line" critics, with the exception of Mr. Towse of the *Evening Post* and Mr. Brown of the *Tribune*, elected him in preference to John Bull's cleverest Irishman.

It is a rare year, indeed, that does not contain its Shaw production. In fact, we cannot remember a season since the dark days before Daly, when a Shaw play has not been presented in New York.

For wide acquaintance among theatrical folk no newspaper man seems to have a better record than James P. Sinnott of the *Evening Mail*. And Mr. Sinnott is nothing if not discriminate. For instance, he knows Olive Thomas and Margot Kelly. Furthermore, he writes poetry extolling their charms.

What has become of the playwriting school for dramatic critics that was established some time ago on Morningside Heights?

That the management of the Punch and Judy Theater, where "Treasure Island" is now playing, have good and sufficient reasons for avoiding all mention of the war subject, was disclosed recently by a perusal of the names on the payroll. The owner of the theater is an American, who married an English girl; the manager is an Englishman, who married an American girl; the treasurer is a Canadian, the stage-door man an Italian, the engineer an Irishman, the electrician a German, his assistant an Austrian, and the property man a Swede. Henry Ford and William Jennings Bryan please write!

What has become of the old-fashioned manager who used to advertise in electric lights his attraction over a critic's name?

Shakespeare was a prolific playwright, but he had a contemporary who beat him in numbers. This was Lope de Vega, a Spaniard, as his name indicates. He died at the age of seventy-three years, in 1635. Up to that time he had written eighteen hundred plays, every one of which was acted while he was living, and no Spanish Bacon disputed his existence or claimed the authorship of his plays.

A correspondent of a morning paper thinks that the true musical critic ought to be a man of special knowledge, keen judgment, poise, self-control and with a love for his mission in order to write the proper criticism. A critic of any type may possess all of the attributes enumerated and still fail if he has nothing to criticize. And this is one reason why so many critics are damned.

NEW ATTRACTIONS FOR NEW YORK PLAYGOERS.

"THE CENTURY GIRL"

Musical Entertainment in Three Acts; Music by Victor Herbert and Irving Berlin; Scenes by Joseph Urban; Produced by Charles Dillingham and Florenz Ziegfeld, Jr., at the Century Theater, Nov. 6.

Principal members of cast: Hazel Dawn, Adelaide Bell, Sam Bernard, Irving Fisher, Arthur Cunningham, John Havin, Elsie Janis, James Doyle, Harland Dixon, Harry Kelly, The Barr Twins, Billie Allen, Vera Maxwell, Leon Errol, Gertrude Rutland, Maurice and Walton, Frank Tinney.

"The Century Girl" is a tremendous entertainment, gorgeous beyond precedent and offering so much to attract the eye, please the ear and arouse laughter that before it is over one's sense of appreciation is in danger of becoming dulled. The only fault to be found with the production as it was shown on the two opening nights—it has been cut since then—was on the score of an excess of material provided by two very prodigal producers, Charles Dillingham and Florenz Ziegfeld, Jr. Only a glutton for entertainment could crave so much in one evening, yet most of it was so good in itself that it was difficult to determine what might profitably be eliminated.

During a day of reconstruction and elimination, Marie Dressler retired from the cast and it is rumored that some others may follow her lead; but even so there will be plenty left, with Hazel Dawn appearing more radiantly beautiful than ever, Elsie Janis to sing and give her familiar impersonations, supplemented by a very clever take-off of Will Rogers; Sam Bernard in an act that amuses even if it is not new; Maurice and Walton, Leon Errol and enough others to supply three hours of as varied entertainment as any American stage has ever offered. At last it appears that a suitable style of production has been found for the Century Theater.

Although much is due to the entertaining qualities of the individual stars, the impressiveness of the presentation must be attributed largely to the superb stage effects devised by Joseph Urban, whose use of colors and lighting is striking to a degree that suggests no comparison. First there is "The Celestial Staircase," introducing Hazel Dawn and a company of young women impersonating heroines of different periods of history; then the "Garden of a Modern Girl's School," in which Miss Dawn appears again with Sam Bernard and Irving Fisher, Leon Errol and Gertrude Rutland give an eccentric dance, there is a scene at the Grand Central station, introducing Miss Janis, and the first act closes with a spectacular ensemble in a setting representing a forest glade.

"The Stone Age" is an amusing novelty in which Mr. Errol impersonates a cave man and Billie Allen and Vera Maxwell make sufficiently stunning cave women; Maurice and Walton follow with an exhibition of various dances; there is an "Alice in Wonderland" fantasy, Frank Tinney is quite at his best in comments on the show and the clash of the stars during rehearsals.

The third act is introduced by a wonderful piece of staging representing a deep-sea diver's experiences with mermaids, and yet more remarkable is the "Procession of the Laces of the World" in the Crystal Palace. As might be expected when Victor Herbert and Irving Berlin collaborate, the music is a mixture of tuneful sentiment and ragtime.

"THE SPINSTER'S HUSBAND"

Comedy in Three Acts by Gabriel Dregely; Adapted by Alexander Engel. Produced at the Irving Place Theatre, Nov. 1.

Dr. Felix Tanner Rudolph Christians
Paul Karsten Hans Unterkircher
Berthold Dornwald Heinrich Marlow
Lisbeth Karsten Margareta Christians
Anna Ruth Gird
Karl Bruck Ernst Holmsnagel
Lilly Grete Pelzing
Frau Sanders Annie Hub-Förster
Sophie Selma Weber
George Curt Manthey

It was with a great sense of relief that a large audience witnessed the premiere of Gabriel Dregely's comedy, "Der Gatte des Frauleins" (The Spinster's Husband). The first nighters scented something risqué, but were agreeably disappointed. The piece was adapted for the German stage by Alexander Engel, and produced by permission of Henry W. Savage who controls the American rights. Dregely

has furnished an exceedingly amusing play, with many capital laugh-producing situations, sparkling dialogue and not a dull moment in the entire three acts. Never for a minute does he take his audience into his confidence, offering a genuine surprise in the final denouement.

Dr. Felix Tanner, a confirmed bachelor, but yet a gay Lothario with the gentle sex, has been warned against the masterfulness of the female Renigers, the last of the tribe still being heart and fancy free. Once they set their cap for a man he is doomed. He has concluded to accept the challenge, when his friend, Paul Karsten, husband of a Reniger, confesses that he met a charmer on a train, wooed and finally married her using Dr. Tanner's name. Felix, angered at his friend's duplicity, agrees to meet the wife Lilly and arrange for an annulment of the illegal marriage. It is a case of love on the spot, with Tanner resolving to accept the situation and forego the annulment. Lilly is to stay one week at the doctor's apartments, on condition that Paul also remains as chaperon. The growing infatuation of Felix and the jealousy of Paul, tend to many intensely amusing situations. Woman's curiosity impels Lilly to offer her services as governess to Paul's legal wife, and is engaged to the confusion of Felix, who charges Paul with trying to run two establishments in his house. Presently explanations make it clear that the whole thing was a plot, that Paul was Lilly's brother-in-law and the last of the female Renigers. She came, she saw, she conquered.

To Rudolf Christians was assigned the title role, and he certainly proved to be entirely in the spirit of the character. Hans Unterkircher was an excellent foil as Paul Karsten, and gave a really capital performance.

"GETTING MARRIED"

Comedy in Three Acts by George Bernard Shaw; Presented by William Faversham at the Booth Theater, Nov. 6.

Mrs. Bridgenorth Mrs. Edmund Gurney
Collins John Harwood
General Bridgenorth Laurence Harvey
Lesbia Grantham Hilda Spong
Reginald Bridgenorth George Fitzgerald
Mrs. Reginald (Leo) Bridgenorth Arleen Hackett
The Bishop of Chelsea Mr. Faversham
St. John Hotchkiss Charles Cherry
Oedipus Hugh Dillman
Edith Bridgenorth Virginia Fox Brooks
Oliver Cromwell Soames Edwin Cushman
Mrs. George Henrietta Crosman
The Beadle Herbert Belmont

Even Shaw is at times badly in need of an editor with a blue pencil and the judgment to prevent the playwright from discounting his own brilliancy by a repetition that becomes wearisome. It would be interesting to see what "Getting Married" would be like after it had passed through the hands of such a man; to see how much of the second and third acts remained and how much more satisfying might be the final impression left by the comedy. But of course meddling with a Shaw script is out of the question and an American producer is bound to take just what is provided and make the best of it. Most assuredly William Faversham has done this.

Considering the casts that have been assembled for Shaw plays in the past, a manager is inviting severe comparison; but the company assembled by Mr. Faversham has nothing to fear from such a comparative test. The presentation given "Getting Married" is admirable down to the least important of the characters and the author has no one but himself to blame if there is a drop in the interest after the brilliant first act.

Marriage is placed on trial. Is it, or is it not conducive to happiness? Is it to be continued in its present form, or so modified that men and women will be less likely to chafe under its restraints? The dramatist presents these questions and proceeds to argue them through the mouths of his characters, two of whom are hesitating, although it is their marriage morning and the guests are assembled in the church. Mr. Shaw, like his creation, the Bishop of Chelsea, believes in "giving the devil his due" and before the close of the first act, the matter has been discussed, and very cleverly discussed, too, from pretty nearly every angle.

It is not surprising, then, to find that a continuation, of the arguments in the second act fails to arouse the same interest. For the most part they are merely a detailed amplification of what has gone

before and the act is on the verge of being talked to death when Henrietta Crosman, as Mrs. George, comes to its support. Mrs. George is a typical Shaw character, odd to the degree of being fantastic, and magnetic as acted by Miss Crosman, who emphasizes with fascinating variety the fluctuating moods of the woman, whose aggressively material personality occasionally surrenders to a mysterious spiritual force. The third act, save for flashes of wit and moments of penetrating insight into character, is not Shaw at his inspired best. The argument of the play seems to be that marriage as it stands is quite unsatisfactory, but that as long as society is unable to devise any better substitute we might as well put up with it.

Mr. Faversham's portrayal of the Bishop of Chelsea as a man of broad sympathies and the keenest intelligence, is a capital piece of acting. Charles Cherry brings a sure comedy touch to his playing of St. John Hotchkiss; John Harwood's Collins is an admirable character sketch; Lumsden Hare is amusing as a conventional and rather stupid General Bridgenorth, and Hilda Spong is engaging as Lesbia Grantham.

"CAPTAIN KIDD, JR."

Farce in Three Acts by Rida Johnson Young; Staged by Sam Forrest; Presented by Cohan and Harris at the Cohan and Harris Theater, Nov. 13.

Andrew MacTavish Ernest Stallard
An Expressman Westcott B. Clark
Mary MacTavish Edith Taliaferro
Jim Anderson Otto Kruger
George Brent Lincoln Plumer
Marion Fenlon Adele Boland
William Carleton Charles Brown
Lemuel Bush Edward Snader
Loelia Bush Zeida Sears
Samuel Dickins Charles Dow Clark
Geyson Elmer Granada
Solomon Shears George Flist
John Long Danby Dillon

Pleasing in a superficial way, mildly humorous and youthfully sentimental by turns, Rida Johnson Young's latest contribution to the stage provides a harmless evening's entertainment for those who are easily entertained. No doubt the piece underwent a good deal of trimming when it was presented on the road as "Buried Treasure" and now all the situations dovetail very smoothly, so smoothly in fact that the valuable element of spontaneity is polished away and one may receive the impression of a farce constructed with some mechanical skill, but uninspired. "Captain Kidd, Jr." comes about as close to life as the tales of adventure the hero is supposed to write.

To accept the premises on which the plot is built it is necessary first of all to concede a childish ingenuousness on the part of several mature people. Really it is a trifle difficult to believe that they take themselves seriously when they read in an old book of a buried treasure worth ten million dollars and leave for Cape Cod to dig it out. An old Scotch bookdealer, his granddaughter and a youth who writes thrilling fiction for a syndicate are guilty of this bit of foolishness, in which they are joined by several other characters, including the namby-pamby heir to the fortune. They all meet on the promising piece of property and there is something of a dispute about who really has the right to dig for the fortune before the empty chest is unearthed—empty, that is save for a note to the heir to millions, who is supposed to have profited by fresh air and sunshine while following the instructions on the chart.

The blow to the bookdealer, his granddaughter and the hack writer is, of course, severe, for they have staked their little all on the quest; but never quite forgetting the oft-repeated phrase that "every cloud has a silver lining," they wait until the last part of the third act, when the property they have purchased brings \$25,000 because it is on the line of a proposed railroad. Also the author sells his book that the curtain may fall on a scene of love and contentment.

Able acting throughout and the theatrical effectiveness of some of the situations do much for the play. Edith Taliaferro is sweetly girlish, Otto Kruger plays the literary youth with great spirit, Ernest Stallard gives a capital character sketch of the kindly Scotchman, Charles Dow Clark portrays a country constable in his inimitable way and Charles Brown makes the heir to millions an amusingly silly person.

SELWYNS WANT THE FULTON

Negotiations with William Harris, Jr., for Lease of Forty-sixth Street Theater Said to Be Under Way

Selwyn and Company are negotiating with William Harris, Jr., for the lease of the Fulton Theater in West Forty-sixth Street for a term of years. It is their plan to control at least two theaters in New York, and they believe the Fulton admirably suited to their purpose. In addition, they assert that with two playhouses at their disposal they can work out more extensive producing plans. For several weeks they have been attempting to find a New York playhouse for Margaret Illington in the new Avery Hopwood comedy, "Our Little Wife," and it was not until they decided to send "Under Sentence" to Chicago that they succeeded. Selwyn and Company now control but one house in New York, the Harris, which was

leased from the Henry B. Harris Estate a little over a year ago.

The Fulton Theater was originally built by the late Henry B. Harris with the idea of establishing a Folies Bergere in New York. Associated with him in the enterprise were William Harris, Sr., and Jesse Lasky. The Folies Bergere idea, which combined a theatrical performance with a restaurant, proved a failure and the theater was reconstructed and renamed the Fulton. Upon the death of Henry B. Harris it passed under the control of William Harris, Jr. It has housed several successful productions, including "Damaged Goods," "Twin Beds" and "Arms and the Girl."

VAGABOND PLAYERS ACT

Amateurs Present Novelties in Short Plays at Their Theater in Baltimore

Three short plays were produced by the Vagabond Players at their Baltimore theater Nov. 2. While the productions were amateurish, they were clever and artistic. Henry Mencken, a Baltimore newspaper man, was author of "The Artist," the first production. This was a charming light comedy. In the cast were Charles Andrew McCann, Mary Knox Pedrick, Mildred Ottinger, Jacob S. Frank, William Appold Wood, and William Cole. The other productions were "Ryland," a satirical comedy by Thomas Wood Stevens and Kenneth Goodman, and "A Merry Death," a Harlequinade by Nicolai Evrienov.

IRVING PLACE ATTRACTIONS

The Hungarian comedy, "Der Gatte des Frauleins," held the stage at the Irving Place Theater on Monday and Tuesday of this week. On Wednesday the popular Berlin musical comedy, "Wie Einst im Mai," will return to the Irving Place for one last evening. On Thursday a Viennese operetta by Leo Fall entitled "Der Liebe Augustin" will be produced by Messrs. Christians and Bartsch. Mr. Fall is favorably known in this country as the composer of the tuneful "Dollar Princess." The leading parts in "Lieber Augustin" will be taken by Kaethe Herold, Magda Saecsy, Hanns Unterkircher, and Heinz Lingen.

COURT SUSTAINS ZIEGFELD

The Columbia Amusement Company and the Harry Hastings Amusement Company are debarred from using the title "Midnight Frolics" for a burlesque organization, which appeared recently at the Columbia Theater. Justice Cobalan issued the restraining injunction in the Supreme Court Nov. 6. F. Ziegfeld, Jr., was the plaintiff in the action. He contended that he had spent large sums of money since 1915 in producing and advertising "The Midnight Frolic." His claim for the exclusive use of the name was sustained.

PREMIERE OF A "DUTCH PEG"

SYRACUSE, N. Y. (Special).—"The Right Little Girl"—it is a Dutch "Peg o' My Heart"—had its "first trial on any stage" at the Wieting, week Nov. 6. June Keith was in the title-role. It is by Currie and Frawley. "The Right Little Girl" is called a Dutch "Peg" because her nondescript pet goose is called Hans. The play is not overpowering, but with reconstruction may last the season.

"KING ARTHUR'S SOCKS"

Stage Society Entertained by Provincetown Players with Satirical Comedy

"King Arthur's Socks," a satirical comedy by Floyd Dell, was presented to a small but select audience by the Provincetown Players at their small theater, 130 Macdougall Street, Nov. 5. Max Eastman, editor of *The Masses*, played the hero, Lancelot Jones. Edna Jones gave an unusual variety of comedy. Jane Burr and Augusta Cary also stood out strongly in the cast. The subject of the play was a satire on sex dealing with flirtation in relation to marriage. The Stage Society occupied almost the entire house. Among the members present were Mrs. William Astor Chanler, president; Mr. and Mrs. Henry Whigham, Mr. and Mrs. Lyttleton Fox, Mr. and Mrs. Lewis Nixon, Carr V. Van Ande, Louise Closser Hale and Katherine Kaelred, and Harrison G. Rhodes.

KELLERD TO TOUR

John E. Kellard, the Shakespearean star, will begin his annual tour of the principal cities on Nov. 27. The company will comprise over fifty people, and the repertoire will include "Hamlet," "Merchant of Venice," "Macbeth," "Othello," and "Julius Caesar." In which Mr. Kellard will be seen as Marc Antony. Charles B. Hanford will appear with Mr. Kellard as Brutus, and in other leading roles.

THREE ONE-ACT PLAYS

As the opening production of their season, The Neighborhood Playhouse, 466 Grand Street, presented on Nov. 14 the distinguished English actress, Gertrude Kingston, and a visiting company in three one-act plays—"Great Catherine," by Bernard Shaw; "The Queen's Enemies," by Lord Dunsany, and "The Inca of Jerusalem," by a Fellow of the Royal Society of Literature.

READINGS AT PRINCESS

Miss Mannheim, reader, is to give a series of three matinees at the Princess Theater on Friday, Dec. 1, Sunday, Dec. 10, and Friday, Dec. 15. She will interpret Shakespeare's "King John," Eleanor Gates's manuscript play, "The Waiting Soul," and Pinero's "The Big Drum." At the Sunday matinee she will also read several stories and poems by Zangwill, Alfred Noyes, Robert Service, and Anna Bird Stewart.

It is understood that Florens Ziegfeld will shortly appear in a minor role in the "Midnight Colics."—Boston Transcript.



WILLIS, N. Y.

MARJORIE VILLIS.
In "The Century Girl."

THEATER FRANCAIS COMEDY

Season Opens With Presentation of "Catherine"—Other Plays to Follow

"Catherine," a comedy by Henri Lavedan, was presented by the Theater Francais at the Garrick, Nov. 11. The play was produced here eighteen years ago, with Anne Russell in the leading feminine role. As this was the opening of the French company's season, it was distinguished by Madame Berzia, of the Chicago Opera, singing "The Marseillaise."

After a week's performance of "Catherine," there will follow "Notre Jeunesse," by Alfred Capus; Glida Darby in George Ohnet's "Le Maître de Forges"; Yvonne Garrick in Maurice Hennequin's "Patachon," and Lillian Greuze in "Miquette," by Caillavet and de Fiers. The Theater Francais will move into its new theater in West Forty-fifth Street some time next month. The following are in the present cast: Edgar Beaman, Paul Cerny, Robert Tourneur, Andre Chotin, Jennie Diska, Yvonne Mirval, Marie Dione, and Jeanne Rolie.

OLD ACTOR REMEMBERED

Prominent stars will appear in interesting selections from their plays at a testimonial to F. P. Mackay, the oldest actor in America, at the New Amsterdam Theater, Nov. 24. Recognition is given in this way to the work of Mr. Mackay as an officer of the Actors' Fund for twenty-five years. Klaw and Erlanger have donated the theater for the occasion, and Daniel Frohman, president of the fund, has arranged the program. Some of those who will appear are Henry Miller, Ruth Chatterton, William H. Crane, Gladys Hanson, Bruce McRae, Blanche Bates, William Collier, Raymond Hitchcock, De Wolf Hopper, and Elsie Janis.

"JUST A WOMAN"

"Just a Woman," the attraction at the Bronx Opera House, week of Nov. 6, bears many marks of Eugene Walter's conceded skill and ingenuity, and was presented with the nicety of detail that always characterizes a Shubert production. Credit without reserve must be accorded to Mabel Brownell, Ernest Anderson, Stuart Fox, Clifford Stark, Margaret McWade, William R. Randall and Grace Studdiford.

The first engagement of Mrs. Fiske in the Bronx, scheduled for week Dec. 11, is eagerly looked forward to by the patrons here.
IDA C. MALCOMSON.

Edward Darney, who recently underwent an operation at the Charlotte Hungerford Hospital, Torrington, Conn., is now convalescing. He would be pleased to hear from his friends.

A FALSE CLAIM

From several sources *The Mirror* learns that a man calling himself Daniel Webster Delano, Jr., is claiming to be a traveling representative of this publication. At no time in its history has *The Mirror* had a traveling representative, and Mr. Delano is unknown. The card being circulated under false pretenses reads:

NEW YORK DRAMATIC MIRROR.
"The representative dramatic journal of America."—London Pelican.
Daniel Webster Delano, Jr.,
Traveling Representative.



IRA L. HILL, N. Y.

CLARE MACKIN.

With "Melting of Molly" Company.

VALUE OF A MIRROR CREDENTIAL

In several previous issues of *The Mirror* have appeared statements from *Mirror* correspondents, each most laudibly striving to establish a record for service. This week another appears, C. E. A. Webbe, of London, Canada. Referring to other claimants, Mr. Webbe writes of his start as correspondent and adds other statements which go to show the high standing of a *Mirror* man, and the value of a *Mirror* credential.

"My first *Mirror* credential was issued to me in 1894, and even at that, I don't claim the record as I cannot understand how any one, once connected with *The Mirror*, would willingly give up his credentials as long as he could hold them. I have been asked a number of times if I had any intention of giving up my position, and one man, a former manager of a local bank, asked me if a financial consideration, suggesting \$25, would be any inducement, but I declined to consider it. So I would not be at all surprised if some of your correspondents have held down their jobs longer than I have.

"I have practically a complete set of programs for the Grand Opera House here for twenty-five years. I also have nearly all the programs for the old London Opera House and Bennett's and the Majestic Vanderville Theaters, and as Mr. Pfeifferberger of Alton, Ill., remarks, it might be rather embarrassing for some of the present-day headliners if some of my old programs were to be reproduced in *THE MIRROR*."

"SWEETHEARTS" ON TOUR

"Sweethearts," the Victor Herbert operetta, which served as Christie MacDonald's last starring vehicle, will be revived this season by Chris. O. Brown, and with Julia Clifford in the title-role. The tour will open in Allentown, Pa., Nov. 23. Mr. Brown has been fortunate in securing many of the members of the original cast, including Leo Stark. Others in the company are Eva Olivotti, Ada Stirling, Alfred Deery, Harry Meyers, Horace Sinclair, William Murphy, Roscoe Saunders, Florence Connolly, Geraldine Morrell, Edna Lloyd, Thresa Adams, and James Whelan. Urie B. Collins will be company manager and H. E. Weaver will be ahead.

AT THE STANDARD THEATER

"The Blue Envelope," a farce by Frank Hatch and Robert E. Homans, which was well received during its run at the Cort Theater last Spring, is the attraction at the Standard Theater this week. The cast includes Edward Garvie, Carrie Reynolds, Ralph Nairn, John L. Kearney, Winifred Burke, Lizzie Wilson, Caroline Leonard, John P. MacSweeney, Belle Theodore, and Ford Fenimore.



WILLIS, N. Y.

MARGOT KELLY AND EMILE DE VARNEY,
In "Pierrot the Prodigal," Now at the Little Theater.

VERDICT OF NEW YORK DAILIES ON NEW PLAYS

"GETTING MARRIED"—**SUN**: It would be an affront to the intelligence of the type of theatergoers who attend Shaw's plays to say that "Getting Married" is brilliantly epigrammatic and at all times clever.

Times: "Getting Married" is neither Shaw at his best nor Shaw at his worst. It is mixed fare, with many moments of sheer intellectual delight and others of tedium when the author insists on repeating again and again. But for those who find delight in having their brains cudgelled by the amazing mental gymnastics of this author there is much joy in store at the Booth. Even the capricious author would be forced to admit that Mr. Faversham has done handsomely by his play in the matter of assembling a cast of players worthy of its brilliance.

World: The first act is brilliant in wit and promise. The second distinctly drags. A great many bearers would be content to take the third as their measure of the play. The finely adequate company did everything that could be done to invite a continuation of prosperous performances.

HERALD: Not even the brilliant company assembled by Mr. Faversham could conceal the fact that Mr. Shaw was not a super wit after all. He could and did slip just like scores of other playwrights not half so clever.

"THE CENTURY GIRL"—**Times**: This is a lavish and vastly entertaining mixture of spectacle and vaudeville. It is something like a production of the "Follies" magnified past calculation; it is altogether like nothing else to be seen anywhere else in America.

SUN: Rarely has promise been so fully achieved as it was in the case of the new departure at the Century Theater. Dillingham and Ziegfeld have covered themselves with glory.

HERALD: At last "The Century Girl." She made her debut at the Century last night and scored one hundred. She is the most beautiful girl—girls—that New York has seen in so long nobody can remember. There was beauty, beauty, everywhere.

World: Snappy and bright, with a company composed of the "Who's Who" of entertainers.

"LIEUTENANT GUS" PLAYED NOVEL SKETCH AT PALACE

Special Performance of Viennese Operetta is Helene Lackaye Appears in "Overtones"—
Given at 44th Street Theater Composer Plays Own Productions

A special performance of "Lieutenant Gus" was given at the Forty-fourth Street Theater last Friday afternoon by the Shuberts.

It is a Viennese operetta in three acts, with the original book by A. M. Willner and Robert Bodansky, with music by Edmund Eysler. The American adaptation has been made by Edgar Smith, and the lyrics have been supplied by Matt Woodward. The entire production was staged by Edward P. Temple. The locale is in Austria.

The first and third acts show the exterior of Baron Gezas's country home on the day of the Peasants' Races. The second act takes place at the home of the Countess Wlanowska, at Buda Pesth, during the "coming-out" ball of the Hungarian debutantes. The music was conducted by G. Merola, and in the cast were Frances Demarest, Beth Lydy, Maude Odell, Nora White, Mazie Lyon, Doris Lohr, Hal Forde, J. H. Goldsworthy, Stewart Jackson, Louis Simon, Richard Temple, Lester Scharff, and H. Dempsey.

AT BRAMHALL PLAYHOUSE

"Keeping Up Appearances," a comedy by Butler Davenport, was presented at the Bramhall Playhouse, Twenty-seventh Street, near Lexington Avenue, Nov. 10. The author is also producer of the piece which is a problem play with some humor. In the cast are Margaret Campbell, Charles Edwards, William Sherwood and Ethel Hallor. Mr. Davenport announced that one-half of the profits of the first month will be given to the District Attorney's office for use against white slavery in New York.

"THE FLAME" TO TOUR

Richard Walton Tully's melodrama, "The Flame," is now in its last two weeks at the Forty-fourth Street Theater. Bookings have been made for an extended tour.



(C) Ira Hill, N. Y.
EDWIN NICANDER AND LOLA FISHER.
Appearing in "Good Gracious Annabelle."

Melville Ellis and Irene Bordoni appear in a musical act at the Palace Theater this week. Miss Bordoni gives a song recital, accompanied by Mr. Ellis. While she changes gowns, he plays the compositions that have made him famous. "Overtones," by Alice Greenberg, the sketch presented by the Washington Square Players, last year, is the dramatic contribution. Helene Lackaye has the principal role.

Nan Halperin will continue her song characterization, which has met with approval wherever it has been presented. George Whiting and Sadie Burt give a skit entitled "A Little Speculator." Others on the bill are Sam and Kitty Morton, Lew Brice and Helene Coyne, and Harry Langdon and company.

SOUVENIRS OF STARS SOLD

Souvenirs of the stage stars of other days were sold at bargain-counter prices at the Anderson Galleries, Nov. 10. There was a large gathering of buyers. The sum of \$877.90 was taken in for the 339 items. The collection had been made by A. M. Palmer. Letters and documents were sold representing the following notables: Bernhardt, Booth, Barrett, Coquelin, Charlotte Cushman, Fanny Kemble, Jenny Lind, Patti, Macready, and Clara Louise Kellogg. A colored lithograph of Joseph Jefferson, as Caleb Plummer, brought \$24, a portrait in oil of Shakespeare, \$25, and two playbills, \$21.

BERNHARDT AS SHYLOCK

Before a brilliant audience in the National Theater, Washington, Sarah Bernhardt made her first appearance as Shylock on Nov. 10th. She wore the conventional garb of "The Merchant of Venice," including the beard.



IDA ST. LEON AND ARTHUR ELLIOTT.
As They Appear in "Upstairs and Down" at the Cort.

RECENT INCORPORATIONS

Fontana Productions, Inc., Has Capital of \$150,000—Other Amusement Enterprises

ALBANY, N. Y., Nov. 10.—Twelve recently formed amusement enterprises having a total capitalization of \$379,300, filed certificates of incorporation with Secretary of State Francis M. Hugo the past week. Nearly all of the new companies will engage in both the theatrical and motion-picture business. The largest is the A. G. Fontana Productions, Inc., of New York City, with a capital of \$150,000. Frederic McKay of New York City is named as one of the principal stockholders and director of "The Melting of Molly Company," having a capital of \$7,500. The Affiliated Theater Building Company, a New York City corporation, has also been granted a charter by the State, its capital is \$25,000, and will construct and operate theaters. The new companies are as follows:

Edmond Brees Production Company, New York City. To own, produce, and present dramatic and musical productions. Capital, \$10,000. Directors, Sidney Bernheim, Catherine Weldon, and Harry H. Jacobson, New York City.

Atlas Photo-Play Company, New York City. Motion picture, vaudeville and other amusements. Capital, \$5,000. Directors: Jack Butler, Abraham J. Halprin and Lillian Bass, 41 Park Row, New York City.

Shadowgraph Company, New York City. To manufacture all kinds of motion-picture films and conduct a film agency. Capital, \$25,000. Directors: Mortimer Norden, Joseph Norden and Marcus A. Miller, 311 West 40th St., New York City.

Mammoth Film Corporation, New York City. Theatrical and motion picture business generally. Capital, \$5,000. Directors: Rena Flitman, Harry Grene and David C. Levinson, 285 St. Nicholas Ave., New York City.

Consolidated Motion Picture Industries, New York City. To manufacture motion-picture films, and maintain theaters and studios. Capital, \$30,000. Directors: Thomas E. Flynn, Dorothy Broder and Sigmond Weitzenblum, 256 Broadway, New York City.

A. G. Fontana Productions, Inc., New York City. To conduct theatrical, motion picture, vaudeville, athletic, and other performances. Capital, \$150,000. Directors: Alfred G. Fontana, Frank L. Randall and William S. St. Clair, Produce Exchange Building, New York City.

Melting of Molly Company, New York City. Theatrical, vaudeville and motion pictures, also theatrical booking agency. Capital, \$7,500. Directors: Frederic McKay, Burton Green and Maria T. Davies, Martha Washington Hotel, New York City.

C. & M., Incorporated, New York City. To conduct a general theatrical and motion picture business. Capital, \$12,000. Directors: Jacob Ginsberg, Peter A. Lee and Emil Drechsler, 115 Broadway, New York City.

Buffalo Picture Playhouse Directory Company of Buffalo, N. Y. To operate motion picture houses and general advertising. Capital, \$5,000. Directors: Victor F. Viercup, Ira M. Mosher and Perry R. Cant, Buffalo, N. Y.

The Affiliated Theater Building Company, New York City. To construct and operate theaters and other places of amusement. Capital, \$25,000. Directors: Helen White, Emanuel M. Klein, Myer Klein and Alexander Werner, 223 West 44th St., New York City.

Old Colony Amusement Company, New York City. Theatrical and motion picture business. Capital, \$4,800. Directors: Emil Breitenfeld, Sol Sholes, and Harold S.

Buiner, 31 Liberty St., New York City. Robert Warwick Film Corporation, Millbrook, N. Y. Motion pictures, and vaudeville. Capital, \$100,000. Directors: Samuel H. Sternberg, H. Louis Jacobson and Henry W. Pollock, 233 Broadway, New York City. G. W. HERRICK.

"HIS MAJESTY" LEAVES

"His Majesty Bunker Bean" closed its run at the Astor Theater last week, giving place to motion pictures of "The Battle of the Somme."

CONCERNING MARGARET NYBLO

Margaret Nyblor, who plays with delightful charm the role of the dominant Maggie Hobson in the Eastern "Hobson's Choice" company, created this part, although she was denied the privilege of playing it in New York because of her London engagement in "Kitty MacKay."

It may be recorded that she plays this part, because she has been so closely identified with the Scotch drama that she is recognized as an ideal exponent of this type of character. "Hobson's Choice" is



Floyd, N. Y.
MARGARET NYBLO.

Lancashire, but Miss Nyblor won her greatest success in England in such plays as "Quality Street," "Little Mary," "Merely Mary Ann," "Two Little Vagabonds," which we knew here as "Two Little Vagrants," "The Lion and the Mouse," "The Walls of Jericho," "The Idler," "The Fantastics," "Mrs. Wiggs of the Cabbage Patch," "An Englishman's Home" and several Shakespearean characters, notably Audrey and Phoebe in "As You Like It," and Maria in "Twelfth Night."

Her American experience as Treny began in "Buntly Pulls the Strings."

ACTOR'S EQUITY ASS'N

Fair Policy for All Concerned Is Sought—Actors Must Be Efficient

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association



At the last meeting of the Council, held in the Association rooms, 608 Longacre Building, Nov. 6, 1916, the following members were present: Bruce McRae, president; Messrs. Connelly, Cope, Christie, Craven, Gilmore, Hull, Mawson, Mitchell, Nash, and Stevenson.

New members elected: Hattie DeJaro, Hazel Boyne, Floyd Covell, Edward Gordon, Florence Weston, Emma Janvier, Edward K. Lincoln, May McManus, Alvin Melard, Mabel Norton, Courtney White, Donna Wilbur, and Lawrence Wood. Daniel Frohman sat as the arbiter in a case that was settled in our Council room on Nov. 10 with mutual satisfaction.

An important producing manager who uses A. E. A. contracts, writes in regard to a small and somewhat uncertain claim as follows: "It appears to me that a great many actors join the Actors' Equity Association for only one purpose, and that is to use the influence of the association to obtain something they are not entitled to." There have been instances when we felt this way ourselves. More than once we have found it extremely difficult to convince claimants that their positions were untenable. We have in mind one member who not only refused to accept our opinion in the face of a special supplementary agreement he had signed granting the very thing he objected to, but has gone ahead with a private attorney and brought suit against the manager involved. We think the private attorney has not seen the supplementary agreement. The actor has not a leg to stand on. Even in the absence of any supplementary agreement his demand would be excessive and unfair.

The printed statement that the A. E. A. started out to defeat Governor Whitman as a candidate for re-election is not true. We merely used the incident of his contemptuous bad faith with us as our cue to awaken the dramatic profession to the power of the ballot as an instrument for self-defense. That is all.

In some rare cases we have felt compelled in weighing the circumstances of an actor's employment to interpret a certain clause of our contract in accordance with the special condition it was framed to cover. The more or less just assertion is often heard that there would be greater respect for unions if the members they protect were always competent in their work.

The A. E. A. aims, in so far as possible, not to uphold inefficiency. When this is said it is hoped no one will charge us with arrogating to ourselves omniscience.

The difficulties that may confront the kind of managers when seeking a perfect cast are not unknown to us. We can understand why it is found necessary sometimes to make changes. We claim these changes should be decided upon during the first week of rehearsals—nothing more. There is no prejudice here against the beginner. The fact is, we regard professional minors as our wards and give them the ungrudging aid of the Association.

By Order of the Council.

WOMAN'S LEAGUE BAZAAR

The annual bazaar of the Professional Woman's League will be held in the club rooms, 1909 Broadway, on Dec. 7 to 9, from one o'clock until midnight. The different booths will represent the seasons and months of the year. The bazaar committee comprises Mrs. A. M. Palmer, Amelia Bingham, Mrs. Gordon Ritchie, Ida C. Naim, M.D., and Edith Fanny Ranger as chairman.

A bazaar tea will be held in the League rooms on Monday afternoon, Nov. 20, to which the members and friends of the League are cordially invited.

The regular business meeting was held last Monday at 2 o'clock, luncheon being served to the members.

ABORN OPERA PROGRAM

The offering for the initial week of the Aborn Grand Opera company, at the Park Theater, beginning Nov. 20, will be Wolf-Ferrari's "The Jewels of the Madonna," which was one of the foremost successes of the Aborn regime at the Century. It will be given six night performances with matinees on Wednesday and Saturday. Other operas to be presented for a full week each are "Aida," "Madam Butterfly," "Lohengrin," "Il Trovatore," "The Tales of Hoffmann," "Samson and Delilah," "Carmen," "Thais," "La Gioconda," "Pagliacci," "The Secret of Suzanne," "La Boheme," and others.

The regular membership of the company includes Edith Helena, Blanca Saroya, Lilian Hubank, Marie Louise Biggers, Grace Baum, Giuseppe Agostini, Salvatore Giordano, Fausto Castellano, Louis d'Angelo, Michele Gioacchini, George Shields and Louis Ferman, with Ignacio del Castillo as conductor, and Karl Schroeder as stage director.

Lucile Watson is soon to make her debut as author and manager, as well as star, in a short play entitled "Lotus," in which she will soon appear in vaudeville.

FROM HERE AND THERE

Walter A. Smith, for a number of years identified with the Reis Circuit and for some time located at Hornell, N. Y., has been appointed manager of the Oil City Opera House by the directors of the Verbeck Amusement Company, owners of the theater. Mr. Smith succeeds H. Pease, of New York, who had charge of the theater for about two years. Mr. Smith has assumed charge and will have some extensive improvements made at once. He is in touch with a number of the leading booking agencies in New York and is hopeful of securing a good line of attractions. Business since the opening of the season has been excellent.

Leonore Chanaud, a pupil of Elbert Florio, will soon make her debut as a singer in New York. Although she has just celebrated her sixteenth birthday, she has sung with such distinction that a brilliant career is predicted for her. Miss Chanaud has a dramatic soprano voice of excellent quality. She has received excellent offers from a number of managers and has been booked for several concerts in New York this winter. She is a clever dancer and skater and gave exhibitions of her skill with the "Castles in the Air" troupe last winter.

Fay Bainter, who plays a leading role in "Arms and the Girl," is going to support a girl in New York for a year so that she may get a chance to develop talent in one of the arts, according to an announcement made last Sunday. A committee will make the selection for Miss Bainter, the most talented applicant getting the opportunity.

"Reflections," by Malcolm Morley, has been accepted for production at the Little Playhouse, Cincinnati. The first performance will be given on Wednesday, Nov. 22.

The condition of Earle Eveson (Mrs. James P. Houston), who was taken to the German Hospital, Sept. 28, suffering from an acute attack of heart trouble, is reported to be serious.

James W. Castle wrote the music for "Maid to Order," not Theodore Stearns, as stated in *The Mission* of Nov. 4th.

Arrangements have been completed by Julius Hopp for the continuation during the coming season of his campaign for classic music among the people of small means. Concerts will be given in school buildings and other suitable places.

According to the will of Carl Strakosch, probated at New Hartford, Conn., Nov. 6, the estate is estimated at \$150,000. Mr. Strakosch was the husband of the late Clara Louise Kellogg, prima donna. Many bequests are made.

Minna Gale, who is arranging a series of dramatic mornings at the Plaza Hotel, will give her first on the morning of Wednesday, Nov. 22. This will include a group of Irish writers, notably William Butler Yeats, Thomas O'Brien, and Lord Dunsany. Of the latter she will read "The Golden Doom," which is also to be produced this season. "The Hour Glass" and "A Pot of Broth" will be contributed by Yeats and "Magnetism" and "Jurisprudence" by O'Brien.

Many professionals will be glad to learn that Dr. Thomas M. Stewart has returned to active practice of his profession, with offices in Cincinnati, Ohio. Dr. Stewart's sister, Mary Stewart Cone, is also located in Cincinnati, on the faculty of the Schuster Martin Dramatic School.

There will be a new departure in musical comedy when "Girls Will Be Girls" is produced late this month in New York, by the Shuberts, in that all the songs will be a part of the action of the story.

McIntyre and Heath, who are appearing in the "Show of Wonders," at the Winter

Garden, celebrated, on Monday, the forty-second anniversary of their first stage appearance together. It was at the Variety Theater at San Antonio, Texas, on Monday, Nov. 18, 1874, that McIntyre and Heath combined as a vaudeville team.

Minna Gale Haynes the eminent dramatic actress, read "The Bear" by Anton Tchekoff, at the Princess Theater, Monday afternoon at a special benefit given in behalf of the Petrograd orphans.

Carrie King, Paris correspondent, arrived on the Espagne, last week, with a group of short plays from the Grand Guignol, Paris, which are to be shown at the new theater for thrillers to be established in New York.

Frank Keenan has returned from Los Angeles, where he has just completed a two years contract with the Triangle company. He will not return to the coast, but will hereafter divide his time between the dramatic stage and the silent drama, acting only in the East.

Mabel Montgomery is continuing a successful tour in "The Penalty of Sin," formerly called "Her Naked Self." This is said to be one of the most popular plays on the International Circuit.

The second anniversary of the founding of the Punch and Judy Theater on West Forty-ninth Street was celebrated Saturday at the 228th and 229th performances of the ever-popular "Treasure Island." Mr. and Mrs. John Drew and party were among the guests at the matinee.

The Theater Assembly, Mrs. J. Christopher Marks, president, will hold the first Social Day of the season on Friday afternoon, Nov. 17, at two o'clock in the Grand Ball Room of Hotel Astor. The following will appear on the program: An act from "Rich Man, Poor Man," Dossel the famous tenor, Taylor Holmes from "Bunker Bean," Eva Fallon from "Princess Pat," Greetings from Hon. Chauncey M. Depew, dance given by Cross and Josephine from "Go to It," greetings from The Actors' Fund of America given by F. F. Mackay.

Max Flohn has become associated with George H. Brennan in the management of several plays to be produced this season and next by William Faversham. The first production is George Bernard Shaw's "Getting Married," now being presented at the Booth Theater.

The report published in some newspapers that Walter Hampden is leaving "Good Gracious Annabelle" to work in a new play with Margaret Livingston, is incorrect. Mr. Hampden will continue in "Good Gracious Annabelle" at the Republic Theater along with Lola Plisher, May Vokes, Edwin Nicander, and others for a long time, according to present indications.

PLAYERS ENGAGED

Edward C. Woodruff has been engaged by A. H. Woods to play Burnie Appleby, one of the principal parts, in his forthcoming production, "Her Market Value," which will open in Chicago on Nov. 20, coming later to New York.

Sophy Barnard, late prima donna of "The Red Widow," has been engaged by Charles Dillingham for the cast of "The Big Show" at the Hippodrome.

William H. Dorbin has been engaged by Selwyn and Company for "Fair and Warmer."

Cathleen Nesbitt, who has three New York hits to her credit in "Quinnery," "Justice" and "Hush," has been engaged by the Shuberts to play the leading fem-

inine role with Sam S. Bothern in "Such is Life."

Harold de Becker has joined "The Lodger" company. The premiere will occur this week and a New York engagement is scheduled for December.

Rosamond Carpenter has joined May Irwin's company in "33 Washington Square." Miss Irwin has placed in rehearsal a new comedy.

Georges Renavent, who was such a favorite with the Theater Francaise audiences last winter, has been re-engaged for this season, and will create the leading role in one of the new productions of the company.

Adelle Rowland has been added to the cast of "Her Soldier Boy," which will be seen in New York in a few weeks, and in which Clifton Crawford is being starred.

The cast of "Such is Life," the comedy by Harold Owen, in which the Shuberts will present Sam Bothern, has been completed. It includes Ferdinand Gottschalk, Cathleen Nesbitt, Ann Cleaver, Kate Sergeantson, Nancy Power, Edward Douglas and Bradley Ward.

Charles Foster joined Blanche Ring in Springfield, Mass., playing the part of Harry White in "Broadway and Butter-milk."

Harry Lewis has been engaged by the Shuberts for the new Anna Held show, "Follow Me."

Wallace MacDonald has been added to the cast of "Girls Will Be Girls."

MARRIED

Soon after the matinee performance of "Common Clay," on Nov. 8, at Ford's Theater, Baltimore, Echlin Philip Bayer, one of the cast, was married to Mrs. Madeline Bilyun, of Philadelphia. Nearly all of the cast was present. After the night performance the couple and the company celebrated with a wedding supper. Mr. Bayer gave his address as the Lambs' Club, New York.

Mrs. Gusella Livingston, widow of the late Meyer W. Livingston, auditor for Klaw and Erlanger, and Camp Keiley, who is connected with the Remington Typewriter Company, were married something more than a month ago. The marriage was kept secret until last week.

DIED

Presley Hamilton, treasurer of Macauley's Theater, Louisville, Ky., died in that city Nov. 11.

Richard Gundry, aged forty-eight years, who was head of Gundry's orchestra, playing at the Greenpoint Theater, died Nov. 6th from apoplexy in the Kings County Hospital. He was formerly connected with the drum corps of Barbara Frischlie Post, G. A. R. He is survived by his wife and a daughter.

Lloyd F. Hoey, who had played leading roles in musical comedy, died suddenly at Bridgeport, Conn., last week. Some of the productions with which his name is associated are "Floradora," "Bells of New York," "Silver Slipper," and "Princess Kensington." He had played in vaudeville during the past few years. He is survived by his wife and two sons.

Irene Ackerman, who was for many years connected with the stage, died at her home, 32 North Eighth Avenue, Mt. Vernon, N. Y., Nov. 6. She was the daughter of Katherine C. Fay and the late Andrew J. Ackerman. After graduation from Rutgers College, Miss Ackerman made her debut at the Old Bowery Theater. Later she played under the management of Henry E. Abbey. Then followed starring tours in the legitimate drama. Miss Ackerman left the stage to devote her attention to dramatic writing. Two of her productions known as "Choir Girl" and "Ricket" were produced. She gained considerable success with a melodrama, "The Gold Mine." Miss Ackerman was a member of the Women's Press Club, Sorosis Society, Literary Dramatic Union, and the Professional Women's League.

Mrs. Dion Boucault, widow of the playwright, who had played for fifty years on the American and English stage, died in London, Nov. 8. She was eighty-three years old. Her name before marriage was Agnes Kelly Robertson and her birthplace Edinburgh. At ten she appeared in "The Spoiled Child" at Aberdeen. Her London debut took place at the age of seventeen in "The Wife's Secret" at the Princess Theater. In 1853 she appeared in New York at Burton's Theater in "The Young Actress." Some of the leading productions with which her name is associated are "The Colleen Bawn," "Night and Morning," "Love or Life," "The Shaughraun," and "The Life We Live." She appeared at the Drury Lane, Olympic, Opera, Comique, Globe, Strand, Adelphi, and Haymarket theaters in London during the course of her career. She was the mother of Dion, Aubrey, and Nina Boucault. Aubrey Boucault died in New York three years ago.

William A. Lang, who has been engaged for forty years in theatrical direction, died at his home in Pittsburgh Nov. 2. At one time he was associated with the J. Newton Gotthold stock company of Pittsburgh. Of late he has been coaching amateur theatrical productions. At the time of his death he was to have directed the American Passion play, "Veronica's Veil," at West Hoboken, N. J.

THE BROADWAY TIME TABLE

FOR WEEK ENDING NOVEMBER 18th

Theater	Play	Date of Production	Number of Performances
Astor	His Majesty Bunker Bean	Oct. 2	88
Belaueo	Seven Chances	Aug. 8	121
Booth	Getting Married	Nov. 6	17
Casino	Flora Bella	Sept. 11	82
Century	The Century Girl	Nov. 6	16
Cohan	Come Out of the Kitchen	Oct. 23	33
Cohan and Harris	Captain Kidd, Jr.	Nov. 13	8
Comedy	Washington Square Players	Aug. 80	95
Cort	Upstairs and Down	Sept. 25	66
Cort	The Yellow Jacket (Matinees only)	Nov. 9	6
Criterion	Major Pendennis	Oct. 26	29
Eldrige	Cheating Cheaters	Aug. 9	119
Empire	The Bakers	Oct. 30	25
48th Street	Object—Matrimony	Oct. 25	30
44th Street	The Flame	Sept. 4	90
Fulton	Arms and the Girl	Sept. 27	63
Gaiety	Turn to the Right	Aug. 17	110
Globe	Betty	Oct. 3	57
Harris	Under Sentence	Oct. 3	54
Hippodrome	The Big Show	Aug. 31	141
Hudson	Pollyanna	Sept. 18	74
Knickerbocker	The Music Master (rev.)	Oct. 10	49
Little	Pierrot the Prodigal	Sept. 6	87
Longacre	Nothing But the Truth	Sept. 14	77
Lyceum	Back Fire	Oct. 2	58
Manhattan	Ben Hur (rev.)	Nov. 6	17
Maxine Elliott	Fine Sister	Oct. 4	56
New Amsterdam	Miss Springtime	Sept. 25	65
Playhouse	The Man Who Came Back	Sept. 2	91
Punch and Judy	Treasure Island	Oct. 21	34
Republic	Good Gracious Annabel	Oct. 31	24
Shubert	So Long Letty	Oct. 23	33
39th Street	Old Lady 31	Oct. 30	25
Winter Garden	Show of Wonders	Oct. 26	33

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Asked." Letters addressed to players whose addresses are not known to the editor will be forwarded to the Missions' letter-box or forwarded to their private addresses if on file in the Missions' office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.)

H. T. C., San Francisco.—"Under Fire," produced last season by Selwyn and Co., is not being played now.

INQUIRER, Passaic, N. J.—Billy Reeves is in vaudeville. He will play the Orpheum Theater, Montreal, the week of Nov. 13-18.

J. D., Columbus, O.—May Buckley recently left the cast of "The Bird of Paradise." Mail addressed to her in care of The Mission will reach her.

JERRY L.—Evelyn Varden is with James T. Powers in "Somebody's Luggage," which is on tour now. (2) Margaret Lotus was with the Colonial Players, Baltimore, over a year ago.

MARIE S., Indianapolis.—In THE MISSION, dated Nov. 11th, on page 29, news was given concerning Robert Warwick's plans to establish the Warwick Film Co. Nothing further has been announced.

TOT—The principals in "Maid in America" were: Harry Carroll, Minerva Coverdale, Belle Ashlyn, John Sparks, Lew Brice, Yvette, Bert Clark, Charles J. Ross, Maud Lambert, Hal Forde, Blossom Seeley, Harry Fox, Nora Bayes, Yancey Dolly, and Mlle. Dazie.

G. G., New York City.—Frederic Sumner has played in stock companies in Rochester, Pittsburgh, Philadelphia and other large cities. He appeared in road companies of "The Little Minister," "Iris," "The Girl and the Judge" and "Gilda." He last appeared in "The Guilty Man" with Irene Fenwick.

Mrs. JOHN J. KESLER, New York—"My Partner" was produced at the Windsor Theater, New York, on Nov. 26, 1883. The house was totally destroyed by fire on Thursday, Nov. 29, 1883. Nothing was done towards rebuilding for over two years. Finally Mr. Martin, the former owner of the property, erected a new theater, much smaller than the other, which was opened Feb. 3, 1886.

READER OF MIRROR—"Sweethearts" was produced at the New Amsterdam Theater, Sept. 8, 1913, with the following cast: Christie Macdonald, Ethel Du Pre Houston, Nellie McCoy, Cecilia Hoffman, Edith Allen, Gertrude Budd, Gene Peltier, Gretchen Hartman, Tom McNaughton, Thomas Conkey, Edwin Wilson, Lionel Walsh, Frank Belcher, Robert O'Connor, Hazel Kirke, Briggs French, Edward Crawford, and William Wilder. The book is by Harry B. Smith and Fred de Gresac; lyrics by Robert B. Smith; music by Victor Herbert.

J. C. C., Atlantic City, N. J.—At the beginning of her career, Minna Gale Haynes appeared with the Booth-Barrett combination playing, among others, Portia, Juliet, Ophelia, Lady Macbeth, Desdemona, Rosalind, and Beatrice. Subsequently she was at the head of her own company in Shakespearean and other roles. She retired from the stage temporarily, but returned in "The White Sister," in 1912. Last season she appeared in a revival of "The Celebrated Case" and "The Pride of Race." (2) Marie Shotwell made her initial appearance on the stage as a member of Augustin Daly's company. Later she played with James O'Neill and in "The Prisoner of Zenda," with E. H. Sothern. Some of the plays she has appeared in are: "The Walls of Jericho," "Heartsease," "The Girl with the Green Eyes," "Brown of Harvard," and "Divorcons."

SOLDIERS WANT THE MIRROR

Following are extracts from letters from the hospital in Bath and in Ramsgate, England, from G. R. Bremner, a Canadian soldier who went to the front in the beginning of the war, and was wounded in an engagement on the western front, and nearly blinded. He has been in the hospitals named for some time. His letters are to his friend, E. B. Vollmer, assistant business manager of the Mirror:

"Ever since I left Canada, while in England and France and now in the hospital

NEW YORK THEATERS

EMPIRE 8'way and 45th St. Evenings, 8.30. Matinees, Wed. and Sat. at 2.30.
CHARLES FROHMAN, Manager
"Sparkling comedy."—Telegraph.

CYRIL MAUDE

In the Modern Comedy.
'THE BASKER'

Cohan & Harris (Formerly Candler Theatre).
Eves., 8.30; Mats., Wed. and Sat., 2.30.

Captain Kidd, Jr.

A FARCICAL ADVENTURE
By Rida Johnson Young.

BELASCO Theatre, West 44th St., Eves. at 8.30. Mats., Thurs. and Sat. at 2.30.
David Belasco presents

SEVEN CHANCES

Rel Cooper Megue's Sparkling Comedy.
"SMARTEST PLAY OF THE SEASON"

GAIETY Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.
WINCHELL SMITH and JOHN L. GOLDEN present the season's success

TURN TO THE RIGHT

By Messrs. Smith and Hazzard.

FULTON B'way & 46th St., Eves. at 8.30. Matinees Wednesdays & Saturdays at 2.30.

ARMS AND THE GIRL

LYCEUM Theatre, 45th St., near Broadway. Eves., 8.30. Mats., Wed. & Sat., 2.30.
Walter N. Lawrence presents

BACKFIRE

By Stuart Fox.
Absorbing, gripping and intensely human play.

LONGACRE Theatre, 45th St., W. of B'way. Eves., 8.30; Mats., Wed. & Sat., 2.30.
H. H. Frazer presents

WILLIAM COLLIER

IN THE GREATEST OF ALL FARCES
NOTHING BUT THE TRUTH

(Ramsgate), I have always been fortunate enough to get the Mirror. In France, through the kindness of your office in sending it to our unit canteen, and then subscribing for it to come to me here in the hospital. Through your London agent I then sent them on to Falsfield Hospital to a professional who has had his leg shot off, his right hand damaged, and his right eye put out, and I hope that he enjoys them as much as I do. I often wonder why the Mirror does not open an English branch, as the field seems to me to be so large over here and in France. However, one meets all one's friends in the Mirror every week.

"I cannot tell you how much the Mirror has been to me all through the weary months of hospital life (Bath), and it was quite a surprise to me to see the way the others would always come and borrow the Mirror and ask when it will be in."

NEW YORK THEATERS

New Amsterdam Theatre, West 42d Street.
Evenings at 8.15; Matinees, Wednesday and Saturday at 2.15.
Klaw & Erlanger's Unrivalled Musical Comedy Success

Miss Springtime

Music by Kalman. Book by Bolton.

HUDSON Theatre, West 44th St. Eves., 8.30; Matinees Wednesday & Saturday.

POLLYANNA

The Play that Puts Joy into Living

KNICKERBOCKER Theatre, B'way & 53th St., Eves. 8.15. Matinees Wed. & Sat. 2.15
Klaw & Erlanger Lewises and Managers

DAVID WARFIELD IN HIS WORLD RENOWNED SUCCESS
THE MUSIC MASTER
Engagement positively ends Saturday, Dec. 2nd.

GEO. COHAN'S Theatre, B'way, 43d Street, Tel. Bryant 393.
Eves., 8.30. Matinees, Wed. and Sat., 2.30.
KLAW & ERLANGER Managers Henry Miller presents

Ruth Chatterton and company incl. **BRUCE McRAE** in **Come Out of the Kitchen**
"Fragrant, diverting, appealing."—World.

ELTINGE Theatre, West 42nd St. Eves. at 8.30; Mats., Wed. and Sat. at 2.30.

A. H. Woods presents
CHEATING CHEATERS
By Max March.

REPUBLIC Theatre, West 42d St. Eves., 8.30. Mats., Wed. and Sat., 2.30.

Arthur Hopkins presents
Good Gracious Annabelle
A New Play by Clare Kummer.

CORT West 48th St. Phone Bryant 40
Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.

Season's One Substantial Success.
Oliver Morosco's Great Laughing Success
Up-Stairs and Down
By Frederic and Panny Hatton.

HIPPODROME MANAGEMENT CHARLES DILLINGHAM
Nights at 8.15 Mat. every day at 2.15

"THE BIG SHOW" Staged by R. H. BURNSIDE
With the Immortal **PAVLOVA**
NEW ICE BALLET | MAMMOTH MINSTRELS | 100 NOVELTIES | 1,000 PEOPLE.
World's Biggest Show at Lowest Prices

The Actor Man (modestly)—As a matter of fact, I could show you letters from ladies in-er-almost every place in which I have appeared.

The Sport (with conviction)—Landladies, I suppose?—"Til-Bits."

NEW YORK THEATERS

Playhouse 45th, East of B'way. Phone 3648 Bryant. Eves., 8.30. Matinees Wednesday & Saturday, 2.30

William A. Brady presents
THE MAN WHO CAME BACK
By Jules Eckert Goodman.
With a strong cast, including **MARY NASH** and others.

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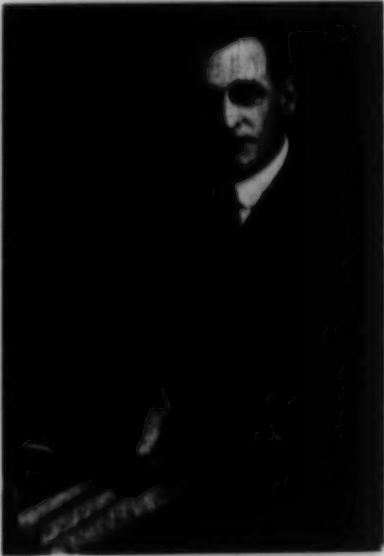
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NEWS OF STOCK PLAYS AND PLAYERS



McKee, N. Y.
SUMNER NICHOLS.

The author of "The Girl He Couldn't Buy," a play which is proving successful on the International Circuit and in stock circles, has had a varied career before the footlights. Seven years on the road in productions, among which were "Sky Farm" and "Kindling," and in stock for the past five years playing characters, during which time he has written several plays and vaudeville sketches, comprises the theatrical career of Mr. Nichols, playwright and actor. At present he is in his third season with the Academy Players, Haverhill, Mass., where he is a favorite with playgoers. Mr. Nichols has just completed a new play, "The Oath and the Man," now ready for production.

LEWIS-OLIVER CO., FAIRMONT, W. VA.

FAIRMONT, W. VA. (Special).—The Lewis-Oliver Players, who have had a profitable run of thirteen weeks at the Hippodrome Theater in stock repertoire, closed Nov. 4 and moved to Keyser, Md., to fill a two weeks' engagement, after which they will return to this city for another season of stock productions. Ed. Somerville's musical comedy company opened at the Hippodrome Nov. 6 for a week's stay and encountered good business. Jack Gerand and Babe Somerville are at the head of a company of twelve.

"A Little Girl in a Big City" was at the Grand matinee and night Nov. 1, and played to poor houses at both performances. The company was labeled "Ain't," but it was decidedly mediocre, and got just what it deserved. Marjorie Morgan and Millie Beland left the Lewis-Oliver Players at the close of their run here, and have both secured engagements in Chicago.

All of the movie houses report good business and are showing, as a rule, the best of the late releases.

J. MONROE ROYER.

PRINCESS BEST, DES MOINES

DES MOINES, IA. (Special).—"A Gentleman from Mississippi," week Oct. 29, at the Princess was the best production given by the Princess Players this season, each and every member appearing to advantage. Robert Hyman, as Langdon, was especially clever and gave a splendid performance; Philip Sheffield, as Bud Haines, could not be improved upon; Florence Rittenhouse, as Caroline Langdon, was pleasing; Virginia Mann, as Hope Langdon, won many new admirers; William Forestelle, as Norton—the part he created with the original Thos. A. Wise Co., was seen to advantage; Mrs. Morrison, as Mrs. Spangler, and Arthur Young, as Senator Penabody, were as usual splendid; Harry Hayden, as Dick Cullen; Ethel Wright, as Amelia Butterworth; Hammond Dailey, as Randolph Langdon, and Albert Lawrence, as Col. Stoneman; William J. Mack, as Senator Stevens, completed the regulars of the company and assisted nobly. "Seven Days," week Nov. 5; "Dr. Jekyll and Mr. Hyde," week 12; "Brewster's Millions," by special request, 19.

KAHN.

TED DALLEY CO. IN KANSAS

HUTCHINSON, KANS. (Special).—Home (W. A. Lee, Mgr.); Ted Dalley Stock Company in "The Blindness of Virtue" and "In the Bishop's Carriage," week Nov. 4; S. R. O., same co. in "In Walked Jimmy"; "The Call of the Pines," week of Nov. 11.

Convention Hall: "Rebecca of Sunnybrook Farm," Nov. 3, to good house.

C. W. OSWALD.

ST. JOSEPH'S STOCK PLAYERS

ST. JOSEPH, MO. (Special).—Two years ago a repertoire company came to this city and launched a permanent stock company. The town welcomed it, and it prospered under the management of John Biegger and Morgan Wallace, the former the house owner and the latter the manager. Mr. Biegger, being the local man, received numerous complaints about the company not giving the latest plays, which they had advertised, and a dispute arose between the managers and they decided to break partnership. Mr. Biegger sought the advice of Mr. Elbert of Des Moines, upon which he decided to give St. Joseph a stock company of the best in plays and players. He has done so. His salary list is equal to, if not above, any stock company in the United States, in all departments, because he wants the best. He wants to establish the drama, and if business is a criterion he is succeeding, in spite of the fact that Mr. Wallace returned and installed a stock company in the opposition house, which is also doing nicely, and in a town of sixty-five thousand population. The Grand Opera House stock company is presenting "Sherlock Holmes," etc. We have produced under the direction of Edwin Curtis (five years director of Puffs in Washington), nothing but the latest releases.

The roster of the company is: Inez Ragan, Nan Bernard, Minnie Williams, Georgie Woodthorpe, Gertrude Keith, Ollie Cooper, Little Leone O'Leary, Robert Brister, Frank Shannon, Eugene Shakespeare, J. Irving Lancaster, William Lyons, Burke Clark, Edward McHugh, Jr., Leo J. Biegger, Frank Murphy.

ROBERT BRISTER.

"THE HONEY GIRLS," MILWAUKEE

MILWAUKEE (Special).—The second week of the new stock company at the Empress opened with "The Honey Girls," a musical performance in two acts, arranged by Arthur Clamagor, and the cast headed by Sue Milford. Those who made their debut are John J. Black, Edith Graham, and Eddie Hill. Mr. Hill formerly played here and was quite a favorite. The "Chop Suey Rag," written by Mr. Black of the company, is the feature musical number on the bill. Shubert stock is playing "Hello, Bill."

Practically every society belle, bud or lion (call them what you will), will take part in a home talent production at the Pabst, called "Piff Puff." Including the immense chorus the total number of players comes close to one hundred. Elaborate gowns will be worn and classical dances presented. The best musical and dancing teachers in the city are having charge of the production. Miss Piel, a local classical dancer of some repute, will take the lead.

"A FULL HOUSE" AT BROCKTON

BROCKTON, MASS. (Special).—The offering of the Hathaway Players for the tenth week of the most successful season in this city was "A Full House," Nov. 6-11. The farce was well presented to capacity houses. Doris Woolbridge, as Susie, from Sioux City, made a pronounced hit, completely sinking her identity in voice and makeup; Hooper Atchley, as George Howell, and John B. Whiteman, as King, the stranger, gave some very clever comedy scenes. Harry La Cour, as Ned Pembroke, Jr., and Bettie Brown, the new ingenue of the company, as Daphne Charters, were remarkably good; William H. Dimock, Herbert De Guere, Forrest Abbott, Marion Chester, Leona Hanson, Florence Thompson, Florence Tewksbury and Marion Mart, furnished excellent support. "The Price," week 13.

W. E. PRATT.

EMPIRE PLAYERS, SALEM, MASS.

SALEM, MASS. (Special).—Week of Nov. 6, the Empire Players presented "On Trial" in an interesting fashion. The stage settings were not as good as usual, due probably to the rapid changes necessitated by the action of the play and to the absence of a revolving stage. Mr. Noa and Miss Ruckert were excellent in the roles of Robert Strickland and his wife, and John B. Mack was very acceptable as Gerald Trask. Elmer Thompson gave an excellent reading of the part of Stanley Glover, and Edwin Weaver pleased as the district attorney; Miss Hill, as Doris Strickland, gave a fine portrayal of a little girl and earned the sympathy of the entire audience through her clever work; Miss Hill, because of her originality and uniformly good and interesting work in every role, has become one of the most popular members of the company. Week 13, "The Common Law."

DOROTHY BENNETT.

"BROADWAY JONES" IN ST. JOSEPH

ST. JOSEPH, MO. (Special).—The Dubinsky Bros. Stock company displayed their versatility by following "The Deep Purple" with "Broadway Jones," in which Ed Dubinsky and Eva Craig played the star parts. Barney Dubinsky was exceptionally good in his role of Bob Wallace. The company is having a steady run of big business, and are reaping the well-deserved reward for their good judgment in producing only high-grade plays.

JOHN A. DUNCAN, JR.

"ON TRIAL" IN NEW BEDFORD

NEW BEDFORD, MASS. (Special).—New Bedford Theater: The All-Star Stock Co. presented in a manner worthy of Broadway, "On Trial," week Nov. 6-11, and scored a most wonderful success; nothing in stock productions has ever been better presented here, and the attraction created a sensation in local theatrical circles throughout the week. S. R. O. at every performance. The present company are now firmly established with the theatergoers, and the success of the season is assured. "On Trial" was presented with elaborate and costly stage settings while the changes made by the use of the revolving stage were to the audience a little short of marvelous, some of the changes being made in 16 seconds. Edna May Jackson as Mary Strickland was convincing and won the sympathies of the audience. Alfred Swenson gave one of the best performances of the season and played the defendant in an appealing manner; Harvey Hayes had the heavy role and he played it in a satisfying manner; Natalie Rounds, as daughter of the defendant, had an important part, and played it with good judgment; Lyman Abbe was a dignified justice; Bob McClung was very good as Mr. Arbuckle; M. A. Kelley was good as Mr. Gray; Fred Sutton, Arthur LaRue, Carrie Lowe, and Dorothy Beardsley gave strong support; Belle D'Arcy, who joined the company last week, made a strong impression as Mrs. Trask; Ralph W. Chambers, Alfred Lord, Thomas Mulgrew and Edward Denison completed the cast. "Tess of the Storm Country," 13-18.

N. F. GEE.

DRAMA STUDENTS AT LOS ANGELES

LOS ANGELES, CAL. (Special).—The Los Angeles Drama Student Players presented "In Honor Bound," by Sydney Grandy, in Los Angeles, Nov. 2, as their second production of the Fall season. Appearing were Arline Dean and Wilma Whitney, H. R. Shaw and W. H. Downs. Preceding the play, which was under the direction of William Gardner, were three vaudeville numbers, Putnam and Dean, singing and talking; Miss Vogue, songologue, and Lily Gordon, blackface comedian. The play will be presented in several of the southern California towns after which the players will start work on a new play.

H. R. SHAW.

"TOO MANY COOKS" AT YONKERS

CARROLL J. DALY'S YONKERS PLAYERS are pleasing the playgoers of Yonkers, N. Y., and nearby with mighty good attractions. Last week, Nov. 6-11, the company was seen in "Too Many Cooks." The roster of the company is: Miss Irene McGrane, Miss Louise Sanford, Edwin Evans, Miss Mary B. Davis, Charles Webster, George Wetherald, Stanley Stanton, Miss Emily Alden, Miss Alleen Allen, Miss Ethel Strickland, William David, Wallace Worsley, Fred C. House, William C. Crimmins, Bak-r Moore, Miss Helen Collier, George Brown, J. C. Glennan, John Cuffe and Mr. Stanton.

TRAIL OF THE L. P. IN SEATTLE

SEATTLE, WASH. (Special).—The Wilkes Players, at the Orpheum, appeared in an exceptionally good presentation of "The Trail of the Lonesome Pine," Oct. 29-Nov. 4, which was produced under the direction of William C. Walsh. The attendance ranged from small to large houses. Phoebe Hunt, as Jane Tolliver, delineated the part with skill and effect, while George Rand, as leading man, portrayed his role with ease and fidelity. The support was excellent. In the cast were Marguerite McNulty, Harold P. Burdick, John Sheehan, Norman R. Feusler and others. Same co. in "Potash and Perimeter," Nov. 5-11.

BENJAMIN F. MESSERVET.

ST. CLAIR CO., PATERSON, N. J.

PATERSON, N. J. (Special).—Week Nov. 13-18, Stone and Pillard's company. For a long time the Empire was dark, when Manager Sipe, who had successfully conducted stock companies at different points, installed the Winifred St. Clair Company here. During the existence of the company, about ten weeks, they have been signally successful and been doing a uniformly good business. The reason for this is the presentation of the latest New York releases by a meritorious company of players. "Seven Keys in Baldpate" was the offering 6-11, with "Sinners," 13-18. The majestic continues to please good numbers with a consistent picture and vaudeville bill, which is changed twice weekly.

JOHN C. BUSH.

BROOKLYN'S 5th AVE. STOCK

"Tess of the Storm Country" was presented by the Fifth Avenue Theater Stock company, Brooklyn, with good effect. Irene Summerly as Tess won many admirers by her finished work, while Gus Fortes in the role of Frederick Graves was most satisfactory. The balance of the cast included Frances Young, Vera Drummond, Henry Crosby, Harry Horne, and William Mahone, was highly commendable. Business is gratifying and the new enterprise appears very successful.

MERKLINGER.

"GIRL HE COULDN'T BUY," SALEM

SALEM, MASS. (Special).—The Empire Players presented, week Oct. 23, "The Girl He Couldn't Buy" to crowded houses. Everyone handled his or her part in a capable manner. Julian Noa as Joe Maynard and Marion Ruckert as Hope Nelson being especially acceptable, and Elmer Thompson as Flip Edwardes and Florence Hill as Kitty Burns, making a decided hit with their song and dance in the last act. Week Oct. 30 "The Calling of Dan Matthews" was given, with Noa as Dan Matthews and Miss Ruckert as Hope Farwell. It is an exceedingly slight play but it did offer good opportunities to everyone which everyone seized to advantage. Miss Hill as Grace Connors and Mr. Thompson as Denny Mulhall, did splendid work in parts far different from their usual light comedy roles. John B. Mack as Dr. Oldham gave a real representation of an old family doctor. "On Trial," week Nov. 6.

The Mary Pickford Company in Marblehead, has been unable to work during the past few days, owing to the heavy fogs and members of the company have seized the opportunity to attend some of the near-by theaters and picture houses. Miss Pickford visited the local theater recently to see herself in "Rags." The house was filled to capacity and as she and her party walked to the seats reserved for them, the audience rose and cheered and applauded for several minutes.

DOROTHY BENNETT.

NEW LEADING WOMAN AT ELMIRA

ELMIRA, N. Y. (Special).—The Mozart Players production of "The Eternal Magdalene," which drew crowded houses to the Mozart, Nov. 6-11, introduced a new leading woman, Louise Price, in the titular role. Miss Price won instant favor. Her interpretation of the difficult role was splendid and she is bound to become a favorite. Lee Sterret made a strong Eliah Bradshaw and did his best work of the season; Edward Everett Horton was a capable John Bellamy and gathered increased popularity; Girard Patterson did well as Paul Bradshaw; Hazel Corinne was a pleasing Elizabeth Bradshaw, and Caroline Morrison a good Martha Bradshaw. Others seen to advantage were R. Thomas Holden, Dan Malloy, Edward McMillan, J. Harrison Taylor, Edwin Hitchcock, Lillian Stuart and Dave Callis. The special scenery added charm. "The Spendthrift," 13-18.

The Russian Symphony Orchestra played a large house at the Lyceum, Nov. 3. "Bringing Up Father," 4; good business. "Peg o' My Heart," 6-7; good business; pleased. "The Blue Envelope," 10.

Exceptionally good vaudeville at the Majestic, and pleasing pictures at the Colonial and Regent drew good business, 6-11.

J. MAXWELL BEERS.

"SHERLOCK HOLMES," NEW HAVEN

NEW HAVEN, CONN. (Special).—The Hyperion Players presented "Sherlock Holmes," week Nov. 6, before audiences, which although not particularly large, appeared well pleased. Mr. Carter did well in the title role; Mr. De Wolfe was Dr. Watson. Miss Morgan pleases as Miss Faulkner. Miss Barney contributed some very clever work and exhibited several particularly attractive gowns; Mr. Jackson did excellently in his role, and Miss La Telle was pleasing as the maid, Terese. Mr. Thomas was an apt villain and his work was all that it should be. The local newspapers devoted much space to the work of a local amateur who appeared on the stage but for a few moments. The play was well presented on the whole. "Broadway and Buttermilk," the previous week, drew well. The leading part was not particularly well suited to Miss Morgan. She is rather too refined to play a slangy role of this type. Mr. Dilson did very well. Likewise Mr. Carver and Mr. Jackson. Miss Barney pleased and Miss La Telle did excellently in a comedy part. A song composed by Mr. Menges and Mr. Bewley drew much applause. Good houses.

SEYMOUR WEMYSS SMITH.

"TOO MANY COOKS" IN SPOKANE

SPOKANE, WASH. (Special).—American: "Too Many Cooks," by the American Players, week Oct. 29, and the stock company scored a hit in its first attempt at farce comedy. Jane Urban and Ralph Cloninger were congenially cast in the leading roles. Interest centered around the debut of the new ingenue, Alice Kennedy. Her first effort made a splendid impression. "The Fastest Way" is underlined.

ROBERT S. PHILLIPS.

BRYANT CO., PITTSBURGH

PITTSBURGH (Special).—"The Girl From Out Yonder" was the offering of the Marguerite Bryant players at the Empire, Nov. 6-11. Marguerite Bryant was seen to advantage as Flotsam, the daughter of the keeper of the lighthouse. Ralph Sprague made a praiseworthy Edward Elmer and Charles Kramer was well cast as Ben Cook. W. J. Florence did credit to the role of Capt. Amos Barton. Matt McHugh, Mrs. Ed McHugh and other members of the company gave adequate support. The Nut Family followed.

FAULKNER.



JACK ROBERTSON,
Popular and Efficient Manager of the
Williams Stock Company, Omaha.

BRIDGEPORT'S LYRIC

BRIDGEPORT, CONN. (Special).—In its second week's performance in this city, the new Lyric Stock Company is proving its worth. The "Writing on the Wall," a play built around conditions existing in New York's tenement districts, and requiring great emotional ability, was ably enacted by the cast appearing week Nov. 6. Miss Ethel Waldron, leading lady, as Barbara Lawrence, gave a very creditable performance, her emotional work being above par. Very dainty and of pleasing personality Miss Waldron bids fair to becoming a favorite of Bridgeport audiences. David Herblin, leading man, as Lincoln Schuyler, got across immediately. Good looking and debonaire, he personifies the matinee girl's ideal type. Margaret Armstrong as Muriel Lawrence cannot be overlooked, for her prescience is felt immediately once she appears on the stage. Of fine appearance and displaying modish gowns, she proves a very attractive drawing card in the new stock company. Rita Harlan, Floy Murray, Frank Peck, William Eytass, and Arthur Vinton as Irving Lawrence, completed an able cast; not forgetting the good work of little Davenport Leftwich, who enacted the role of Harry, Mrs. Lawrence's son. Master Leftwich is the eight-year-old son of Florence Davenport, daughter of the late E. S. Davenport, and whose grand-aunt was Fanny Davenport.

Under the direction of Mr. Leftwich, his father, the new company will produce some of the plays which have had big runs in New York City. Week of Nov. 13, "The Revolt." Miss Waldron had an opportunity of displaying her versatile talents enacting the role of Anna, while David Herblin played the part of her husband, John Stephens. Bentley's orchestra furnished delightful music during each performance.

MARY SAYLES HANCOCK.

TRIPLE STOCKS IN ST. LOUIS

ST. LOUIS, MO. (Special).—The Players (R. C. Jones, manager): "Get-Rich-Quick Wallingford," with the favorite Mitchell Harris in the title role. A new second woman, Jane Carleton, opened with the company. Current week, "The Virginian." The Park (Wm. J. Flynn, manager): "The Girl Question" now playing. Current week, "Dolly Dollars." Imperial (Oscar Dane, manager): Current week, "Dr. Jekyll and Mr. Hyde."

HAGERMAN.

OLIVER'S, OAK PARK, ILL.

OAK PARK, ILL. (Special).—Otis Oliver and his Players produced at the Warrington Theater, "Wildfire," Nov. 6-7-8, and "The Misleading Lady," 9-10-11. The Warrington gives a children's matinee every Saturday, and at every Tuesday matinee a lady's watch is given to the lady who holds the lucky number. Harry J. Wallace is manager of the Warrington.

N. Y. STOCK IN N. H.

MANCHESTER, N. H. (Special).—The Wadsworth Stock Co. recently playing in New York City, opened the season here at the New Park, Nov. 6. The stay is indefinite and will depend on the support from the public.

MAHONEY.

"ETERNAL MAGDALENE," PORTLAND

PORTLAND, ORE. (Special).—The second week of the newly organized Alcazar Stock Players at the Baker equalled the remarkable success of the first week. The play was "The Eternal Magdalene." George R. Taylor played the role of the "citizen" with convincing fidelity. Ruth Gates, as the Magdalene, deeply moved her audience by the pathos and tenderness of her acting. Henry Norman also shone among the rest of a highly competent cast.

LOGAN.

WHO, WHERE, WHAT IN STOCK

Fall River, Mass., is attracting the attention of stock managers, several of whom are said to be considering offers.

The Van Dyke Eaton Stock company, at the Grand Opera, Tulsa, Okla., to capacity business on all shows. This company opened the Grand on Sept. 14, and laying off for the road shows. The cast consists of Harry Vickery, stage director; Cliff Hastings, Willard Forster, James McCoy, Jack Kohler, Helen DeLand, Bessie Jackson, and Lorena Tolson as leading lady. This is a well-staged company, and has been on the road for some years, and has been in the following towns, two years in Joplin, Mo.; two years in St. Joseph, Mo., and now in their eleventh week. Fred Mack is owner and manager of company; Harry C. Bradshaw is lessee and manager of the house.

"The Penalty of Sin," playing over the International Circuit, did a capacity week's business at Detroit, Mich., week Nov. 6.

NEENAH, WIS. (Special).—The Winniger Players, Neenah, Wis., in "Maggie Pepper" and "Under Cover," capacity houses, Oct. 30-Nov. 4, greeted old favorites at every performance.

Miss Louise Price opened current week as leading woman of the Mozart Players at the Mozart Theater, Elmira, N. Y., replacing Miss Leona Powers, who returns to Malden, Mass., where she played for two seasons. Miss Price opened in the leading role in "The Eternal Magdalene," and for her second bill, the lead in "The Spendthrift," in which play she was featured for two seasons on the road. The Mozart company continue to play to capacity business.

The Empress Stock company, which played for a while in Milwaukee, has quit that field.

"The Spendthrift," by Porter Emerson Browne, is the selection of Jay Packard week ending Nov. 18 at the Mozart Theater, Elmira, N. Y.

"The Story of the Rosary," John Meehan playing the lead, will be produced week ending Nov. 18 at the Spooner Theater, New York City.

"Never Say Die," by William H. Post, and used originally by William Collier, Nat Goodwin, Fred Niblo, and Charles Hawtree, has been selected by Joseph Gilday for week ending Nov. 25 at the Willis Wood Theater, Kansas City, Mo.

"The Fear Market" will be offered for the first time in stock week ending Nov. 25 at the Elsmere Theater, New York City, with Mary Frye and Clay Clements playing the leads. "Excuse Me" and "Broadway and Buttermilk" are underlined.

"The Miracle Man," by George M. Cohan, has been selected by John Blegger week ending Nov. 18 at the Princess Theater, Sioux City, Ia.

"The House of Bondage" will be produced week ending Nov. 25 at the Imperial Theater, St. Louis, Mo., with Gene Lewis and Olga Worth playing the leads.

"Forty-five Minutes from Broadway" will be offered by the colored stock company week ending Nov. 18 at the Howard Theater, Washington, D. C. This company just finished two consecutive capacity weeks with this play at the Lafayette Theater, New York City.

SPRINGFIELD, ILL.

SPRINGFIELD, ILL. (Special).—"Experience" at the Chatterton's, Nov. 12-14. Heavy advance sale.

Rudley Hudson is looking after all affairs here in connection with the visit of the Boston Grand Opera Co. in Dec.

Good bill of vaudeville at Majestic; business excellent. The Diving Nymphs, Bobbie and Nelson, Lew Fitzgibbons. The Girl in the Moon, Bert Howard, Margaret Bird and Tom Patricia and Meyers all proved entertainers. "Civilization" ended its stay at the Gaiety. 4; business was good.

Mary Pickford made her initial bow in her new company to the local picture fans at the Lyric week 6. "Less Than Dust" was her first feature offering. Triangle features for the current week 6 at the Gaiety: Norma Talmadge, in "Fifty-Fifty"; Bessie Love, in "Sister of Sin"; also two Keystone comedies. Business satisfactory. Princess with Paramount films is drawing good crowds. Ann Pennington, in "Rainbow Princess"; Tom Meighan, in "Heir to the Throne"—features of the current week 6. Metro films are doing good business at Vaudeville.

ELMER L. TOMPKINS.

JAMESTOWN, N. Y.

JAMESTOWN, N. Y. (Special).—"The Blue Envelope," presented at the Samuels Opera House Monday, Nov. 6, more than satisfied the large and appreciative audience which it attracted to the playhouse. Manager Waters has booked "Maid to Order," 9, and the motion picture, "The Unborn," 11-12.

The Lyric, 6-8; Nettie Carroll Troupe, The Monroes, Joe Partell and Slater, Padon and Read.

A. L. LANGFORD.

SPOKANE, WASH.

SPOKANE, WASH. (Special).—Auditorium: In her home town where her husband is a prominent lawyer, Sarah Truax in "The Garden of Allah" scored a personal triumph Oct. 28-30. Capacity business was enjoyed at three evening shows and one matinee. "Fair and Warner" to good business Nov. 4-5.

PHILLIPS.

DORIS WOOLRIDGE

Engaged—Hathaway Players

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THE MIRROR BOOK TABLE

The English Drama in the Age of Shakespeare, by Wilhelm Creizenach, late of the University of Cracow, Poland. Philadelphia: J. B. Lippincott Company. Translated from the German by Cecile Hugon. This necessary volume to any student of Shakespeare is divided into Eight Books, viz: First Book, The English Theater from 1570 to 1587. Book Second: Characteristics of Dramatic Poetry during the Shakespearean Period: The Vocation and Position of the Dramatist. Third: The Moral and Social Ideas of the Dramatists; Religion and Politics. Fourth: The Dramatic Materials. Fifth: Types of Character Construction. Sixth: Types of Character—Serious and Comic. Seventh: Versification and Style. Eighth: Staging and Histrionic Art. As a whole, this volume is an English version of the great European scholar's history of the Shakespearean age in England. The fact is revealed that in the then small town of London there lived a veritable host of dramatists, any one of whom would have been the brightest star in any other than an unusual age. The net price of the book is \$4.50.

The Fruit of Toil and Other One-Act Plays, by Lillian P. Wilson. The Bobbs-Merrill Company, Indianapolis. There are six dialogues in this little volume. The title is the first play. The plot of each play, or dialogue, is based on incidents thoroughly familiar, and the style is extreme simplicity, but vivid, vigorous, real, natural and free from morbidness. The basis of all is the Scandinavian drama. Price, 75 cents.

"Mavourneen," a Comedy in Three acts, by Louis N. Parker. Dodd, Mead and Company, New York. The play was first produced in London, at His Majesty's Theater, Oct. 23, 1915. In America its first production was at Powers's Theater, Chicago, May, 1916. The period is that of Good King Charles' Golden Days. It has all the delicate sentiment and humor that the theatergoers remember in "Pomander Walk" and the strength of characterization found in "Disraeli." Price, \$1.25.

Six One-Act Plays, by Margaret Scott Oliver. Richard G. Badger, The Gorham Press, Boston. The plays are "In the Hand of the Prophet," in which there is jealousy with its swift and inevitable moving to a tragic end; "The Children of Granada," which deals with pride, and the fall which follows it; "The Turtle Dove," a play of every kind of very kind Fate; "This Youth—Gentleman," a little fantasy of faith. "The Striker," tells of mother love, and the obstacles it can overcome; "Murdering Selina," is the story of a flirtatious woman who falls to gather up the loose ends of previous affairs. Price of the volume, \$1. The author was one of the early pupils of Elbert Hubbard, lived in the Hubbard household, and was afterward put in charge of the Roycroft shop in Philadelphia. She founded the *Butterfly*, a magazine which included well known contributors.

ACTORS' CHURCH ALLIANCE

The November service of the New York Chapter of the Alliance will be held next Sunday evening, Nov. 19, at Union Methodist Episcopal Church, West Forty-eighth Street, at 8 P. M. The Rev. T. Basil Young, pastor and chaplain, will preach the sermon on the topic "All the World's a Stage," and Frederick Ward, president of the New York Chapter, is expected to make an address. Mme. Graham of Brooklyn will sing, accompanied by Dr. Graham on the cello. A social gathering will be held after the service in the adjoining church parlors, and

all members of the profession and those interested are cordially invited.

The Rev. Walter E. Bentley, national secretary, has returned from the Panama Canal Zone, where he had a pleasant summer and gathered information about local theatrical conditions, which he is willing to furnish to those interested. In addition to taking charge of Christ Church, Colon, he lectured on the work of the Alliance in both Colon and Panama, and was invited by General Green of the U. S. Army to produce "Julius Caesar" at the National Opera House, Panama, for the benefit of the U. S. soldiers, but time forbade. Since his return he has circulated all the clerical and lay delegates at the recent Episcopal General Convention at St. Louis and presented through the Very Rev. Dean Grosvenor of the Cathedral of St. John the Divine, New York, the following resolution, which was unanimously adopted by the convention, which is the official voice of the whole Church:

"Whereas: The duty of the Church towards her children of the theater has been ignored, practically speaking, since the days of the Reformation, and

"Whereas: The hardships, difficulties, and temptations due to an itinerant life and a peculiar vocation render the actor's calling particularly hazardous, and

"Whereas: The Actors' Church Alliance, founded by this Church in June, 1890, under the leadership of the late Bishop Potter, has sought to relieve such conditions by bridging the chasm of misunderstanding which has existed for centuries between the Church and the Theater, by appointing chaplains who shepherd the actor folk, care for them in sickness, and strive to secure for them Sunday as a day of rest:

"Therefore, Be It Resolved, That this General Convention of the Protestant Episcopal Church hereby endorses the work and plans of the Actors' Church Alliance and commends it to the intelligent interest, sympathy, and co-operation of all its members and the various parishes they represent."

GEORGE ABLETT, President.

WALTER E. BENTLEY, Secretary.

ACTOR WOULD ENLIST

In justice to the English actor, who too often has been accused of a lack of patriotism because he did not return to England, THE MIRROR prints the following extract from the Toronto News:

Toronto recruiting headquarters for C Battery (depot), Royal Canadian Horse Artillery, report that recruiting for this unit is improving. Among other recruits who offered their services was F. Gatenby Bell, leading man with "The Black Feather" company, which played an engagement at the Grand Opera House last week. Mr. Bell is an Englishman and very keen to do his bit. He tried several times to enlist while filling engagements in Canada, but failed to be accepted on account of a physical defect which developed in later years as a result of an injury received years ago, when he was a noted athlete in England. Mr. Bell particularly wished to join the artillery branch of the service, and was disappointed when he could not make the grade for C Battery.

BENDIX

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As an instance of double-crossing, Rush and Shapiro had their route taken away from them by C. S. Humphrey, manager of the Western U. R. office, who announced that his course would be to "incite" the "beatniks" to "assault" the "agitators." The team hung around Chicago for a long time without work. They are popular around the Majestic Theater bar, where vaudeville acts come to confer. They are also staging out a particular act for punishment were forcefully brought to Mr. Humphrey's attention. Finally Rush and Shapiro wired the W. B. A. U. renege and Humphrey reinstated them. In the road show, they are now being billed as "The Road Wagon." They are now in the town of Fort Wayne, Ind. He was immediately criticized

BRIDGEPORT, CONN.

patrons of the house. "The Sign of the Cross," on its third visit to Portland, showed to capacity houses at the Hellenic. Splendid business was done also by "Ramona," at the same house. Other notable films were: "Beside Love, in 'A Sister of Six'" at the Columbia; "Seaside Hayakawa, in 'The Soul of Kura San,' at the Peoples; William Duncan, in 'The Last Man,' at the Majestic; and Nance O'Neil, in 'The Iron Woman,' at the Pickford.

JOHN F. LOGAN.

When the Hon. Minister Sylvester Z. Pell decides to re-instate his popular stock company again at The Poll, the very large patronage of the past several seasons who have held subscription lists for the same reservations during the year, will rejoice at the knowledge that it will commence on Nov. 19 the new year's poll story will be bigger, better, and stronger than ever, will resume active operations again at the old stand.

Burton Holmes's Sunday evening series of five travelogues, will be given at the National, Sunday, Nov. 19 to continue for five weeks. The same old topics of Canada, the West and the Canadian Rockies, will be followed by "Imperial Britain," "La Belle France," and the "German Fatherland."

"The Million Dollar Dolls" burlesque company, headed by the comedian Low Hilton, will also give a grand variety show, a universally liked attraction at the Gaiety this week.

JOHN T. WARD.

KNOXVILLE, TENN.

CHAS. E. KRUTH.

MANCHESTER, N. H.

MANCHESTER, N. H. (Special).—"Xmas Eve in Manchester" at the Palace Nov. 8. Manager O'Neill has some star acts booked for the near future, and with the present good business holding up nothing but the best in the vaudeville line will be presented this Winter. The return engagement of the "Common Law" was the cue for crowded houses at the Auditorium (Manager Lorenzen), Nov. 8.

J. J. MAHONEY.

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J. J. MAHONEY.

BOSTON

Nov. 30, the Business Women's Club of Boston, will for the second time, bring to Boston Stuart Walker and His Portmanteau Theater. On the afternoon and evening of that day he will give at Jordan Hall an interesting program that includes several plays by Lord Dunsany and Mr. Walker's own. Nevertheless, "The Craig-Harvard Prize, which is offered annually to the author of the best play written by a student in Harvard or Radcliffe, has been awarded to Kenneth L. Andrews, a Harvard graduate student from Galesburg, Ill. An excellent one-act play by Mr. Andrews, "America Passes By," was produced last Spring by the Harvard Dramatic Club. The prize-winning play is "The Year of the Tiger." By the terms of the prize, \$500 goes to the author, and a smaller sum to the college library. The play will be put on early in 1917, probably at the Cattle Square Theater.

FOABER LANE.

BROOKLYN, N. Y.

Jack Norworth headed an excellent bill at the Bushwick which attracted capacity crowds. Other features were Morton and Moore, Katharyn Dahl, Joe Cook, and Lew Wilson.

Louise Dresser at the Orpheum entertained many and was well supported by a well balanced bill.

R. J. MANKINSON.

DES MOINES

close second. Geo. Sackett, Mgr.: Elizabeth Brice and Charles King as toplineers and Violet Dale in her impersonations, Mayo and Tally, Cooper and Smith, Oliver and Olin, three Duffer boys and "The Miniature Review" record bill week 5. Mary Pickford in her newest release, "Lessons From A Woman" by Geo. Sackett to capacity.

Berchel, Elbert & Getchell, Mgrs.: Mital Hadow in "Pom Pom" two performances, 26 to capacity houses. "The Mission Play," Nov. 1-4, was well received. Ben Welsh and his burlesque troupe, "The Merry Dicks," 11-12, 13, 14, 15, to their usual capacity houses. Hyams and McIntyre in "My Home Town Girl," 11-12: "A World of Pleasure," 13. "Where Are My Children?" showed at the Palace for 10 days to enormous business. Schumann Heint and his troupe, "The Merry Dicks," 11-12, 13, 14, 15, to capacity. The recital, 3, at the Coliseum to over 6,000 people.

SAN.

CORRY, PA.

CORRY, PA. (Special).—At Rex Theater week Nov. 6 Manager Parker had Hinky Dee Girls. It is one of four put out by Marcus Amusement Co. of Boston, being the smallest. Capacity attendance assures Manager Parker the other three companies. Parker wants good tabs all winter, but they must be good and clean.

M. J. BERLINER.

(Continued on page 15)

MERE NEW YORK NOT ENOUGH

But when Plays with the Belasco Stamp Visit Cincinnati, Box Office Tills Bulge—Examples that Prove It

CINCINNATI, OHIO (Special).—In years gone by much has been said about the relative value of a play which comes to us with a long New York run to its credit and one which is comparatively new to the theatregoing public. It has even been asserted that Cincinnatians are so discriminating that they may be depended upon to choose for themselves, and that a play, to receive liberal local patronage, need not have had a metropolitan appearance at all. The fallacy of all this was only too clearly proven during the past two weeks. Two Belasco productions, equally well mounted and acted, serve for our contrast. "Little Lady in Blue," with that clever comedienne, Frances Starr, and a most capable supporting company failed to draw well until the last few days of its engagement, when its reputation as a delightful entertainment had been spread broadcast by word of mouth. On Monday evening, Nov. 6, at the end of the same house which had presented "Little Lady in Blue," the managers, an audience that almost brought out the S. N. O. sign greeted "The Boomerang," which came to us with the stamp of approval of the metropolis. Perhaps the managers know us better than we know ourselves after all. It has been a long time since Cincinnati audiences have had the pleasure of seeing such a well-balanced cast as that which presented "The Boomerang," week Nov. 6-11. If there were any weak spots it was not an easy matter to detect. These were the strong points of the play, and it was in her rich possession of art was all that her admirers had expected of her and more, but it remained for Wallace Edgerton, in the part of Budd Woodbridge to carry off the honors of the performance, for rarely have we seen so consummate a bit of acting as he showed us as the love-sick swain for whom a doting mother, played by Ida Waterman, sought medical relief. Arthur Byron as Dr. Gerald Sumner was earnest and convincing and displayed an unexpected touch in the comedy situations. Whenever the managers send us a play as well acted as "The Boomerang," they may count their box office receipts in advance.

Irene Franklin in "The Melting of Molly," opened at the Lyric, Sunday, Nov. 5, during Green's husband's share in the honors with his orchestra de luxe, which supplanted the regular theater band for the week. Miss Franklin's songs were pleasing and received many scores. As a play, "The Melting of Molly," does not measure up to any very high standard. It wobbles along the rickety edge of farce, many of its scenes are so far overdrawn as to be top-heavy with the weight of exaggeration, yet the story is not uninteresting and there are touches of real comedy, capable of

provoking laughter of the most hilarious nature, Miss Franklin, as Molly Carter, is provided with a role which suits her well. Harold Vought, Grace Carlisle, Helen Tracy, Nellie Fimora, and the ponderous George Trimble were good. Miss Maria Thompson Davies, who adapted the play from her book of the same name, occupied one of the boxes at the opening performance.

Belle Baker is one of the blazest hits seen at B. F. Keith's so far this season. Her list of songs is so new that her act is really a rare treat. De Biere, an illusionist with an extensive repertoire of tricks, presents a clever act, novel and picturesque. Henry Keane and Dorothy Mortimer were in a little comedy called "The Final Decree," by Agnes Scott. George Damerel with a company of ten, pleased immensely.

At the Empress, Manager George Fish says business is kept up well. This popular little house seems to fill a niche all its own. Week Nov. 5-11, features the Croatian Melodists, eight of them, in a really clever musical act, and Joseph Remington and company, in a humorous skit entitled "The Military Salesman."

Historic old Peoples Theater has closed, leaving the burlesque field exclusively to the Olympic. Will J. Kennedy and Jack Miller were the comedy chiefs for election week, and good business is reported.

Among the picture houses "The Fall of a Nation," at the Colonial is drawing big. It opened Nov. 5, for two weeks engagement. "Less Than the Dust," with Mary Pickford, at the Walnut, Nov. 5-11, drew well. "Atta Boy's Last Race," a Triangle-Fine Arts production, with Dorothy Gish as the star played at the Star Theater. The Strand did well with the Jesse L. Lasky production, "The Soul of Kura San."

The performances of "Carmen" and "Il Trovatore" by the Elita Opera company, Nov. 5, 4, were a delight. The former, with Farrar in the title role drew the best, but the most finished ensemble was apparent in the performance of "Il Trovatore," in which Louise Homer was easily the hit of the evening. Musical Director Campanini astounded his audience Saturday evening by playing the Tannhauser overture before the last act of "Il Trovatore," throwing into bold relief the two schools of music as exemplified by Verdi and Wagner.

The second pair of concerts by the Cincinnati Symphony Orchestra, Nov. 10, 11, with Eddy Brown as soloist.

"Fair and Warmer," with Madge Kennedy, at the Grand, Nov. 12-18, and a return engagement of "The Only Girl," at the Lyric, Nov. 12-18. Wm. Saurin Goldenberg.

KANSAS CITY

KANSAS CITY (Special).—Miss Agnes Hite was to have been the dainty dancing soubrette at the Grand Theater. Her contract, she says, was for four weeks' work at a salary of \$4 a week. Unconsciously, after she had worked two weeks, the theater closed without notice. Nov. 7, Miss Hite applied to the legal aid bureau to collect \$270 and her railroad fare to Chicago from E. A. Elliott of the Pastime Theater, who she says engaged her with a written contract. She states the contract specified she was to receive a two weeks' notice and includes the salary for this time in the amount asked. The management made this statement: "The Grand Theater will be closed under the present musical comedy play until we can find a company worthy of the patronage of the Grand players."

Hubert (J. B. Fitzpatrick, manager): The famous Mission Play opened a week's engagement, Nov. 5, and proved to be a most unique and interesting production. The play, beautifully mounted, bears on the California missions and carried an unbroken narrative through all its gorgeous pictures. The play is devoid of all the insincerities of the professional playmaker and all the preconceived and conventional ideas of the stage are conspicuously absent—making the production one of the distinct features of the current season. Wilfrid Roger, well remembered here through his association with the Baker Stock company, enacts the part of Father Junipero and his melodious voice and virile characterization lend distinction to a part which is pivotal in its very nature. Lucretia Del Valle appears also to advantage. A large supporting cast is employed, numbering about a hundred people. "World of Pleasure," Nov. 12.

Orpheum (M. Lehman, manager): Fay Tompkins, much the same as in the days when she used to come out, sit on a suit case and tell the girls at the Schenectady station, "So Long," shared headline honors, week Nov. 5, with Alisa Brooks, who appeared in his own sketch, "Dollars and Sense," which is a vaudeville masterpiece. The rest of the bill, which was hardly up to the standard set by these two, included Edward Marshall, a chalkologist; Dan P. Casey, in a monologue; Lydell and Hixins, in a rural comedy; Arco Brothers, European novelty acrobats, and Dunbar's old-time darky quartette. Big houses.

Pantares (W. J. Tommons, manager): "The Divorce Question," an indictment of the divorce law, topped the bill, Nov. 5, which also included Brooks and Brown as dark spots of joy; Freeman and Dunham in a race-track sketch, entitled "A Day at Brighton"; Black and White, in an acrobatic novelty; Paris Green in a monologue, and the Six Kirkman Sisters, in a musical interlude. Capacity houses.

Globe (Cyrus Jacobs, manager): The bill, Nov. 5, was an evenly balanced one of merit; first honors, however, go to the Galliaral Four, in fifteen minutes of grand opera to raptures. Other acts were: Jeanne Swimmer, in La France and Kennedy, blackface comedians; Cook and Outman, in a singing act; Three Fishers, contortionists, and Bayle and Patsy, in songs and dances. Business good.

Garden (W. H. Quigley, manager): Thornton, magician, opened Nov. 5, with a combination of humor and mysterious power that made his entertainment well worth while.

Grand (Elliott and Moore, managers): The tabloid musical stock offered "A Trip to Boston" and "Mr. Casaro," week Nov. 5, to well pleased houses. The productions are under the direction of Johnny Pringle, who made a very clever Uncle Josh in the first named sketch. Phil Hart was a decided hit as the Potato Rug. The principals were backed by a very satisfactory chorus of sixteen girls.

Garety (Geo. Gallagher, manager): The Golden Crook show, billed as a burlesque, proved to be a clever musical comedy and one of the best seen here this season. Its electrical effects were unusual and its chorus above the average. The "Butterfly Ballet," Benfrow and Hite dancers, and Frank Dolan, comedian, shared the popularity of Billy Arlington, who featured. Rose Sydel's London Belles, week Nov. 5.

Century (Geo. Donegan, manager): "The Tourists," a company of clever people, presented an elaborately staged and handsomely costumed burlesque, week Nov. 5. Gus Fay, a past master in the art of funmaking, heads the company, which also includes Eddie Fox and Kittle Mitchell.

At the leading motion picture houses: Royal, Louisa Huff and Jack Pickford, in "Seven-teen"; Regent, Lionel Barrymore, in "The Brand of Cowardice"; Twelfth Street, Mary Pickford, in "Less Than Dust"; Strand, Francis Bushman and Beverly Bayne, in "Romance and Juliet"; The San Carlo Grand Opera company at the Garden, Nov. 13-15. Company included Edvige Vaccari, coloratura soprano; Marie Kaestner and Sophie Charlebois, lyric and dramatic sopranos; Angelo Antola, baritone, and Manuel Salazar, who sings robust tenor roles. J. R. McCLINTOCK.

MACON, GA.

MACON, GA. (Special).—Grand: Louis P. Judah, manager of the Grand, has been accorded a warm reception by the people here, and the South is now coming into its own with prosperity, cotton bringing 18 cents, makes every cloud have a silver lining. At G. Fields' Minstrels Oct. 21, matinee and night; hundreds turned away at both performances. Hundreds came from thirty and forty miles in automobiles to see this show. "The Lilac Domino," Oct. 23, "Very Good Eddie," Oct. 24, "Daddy Long Legs," matinee and night, Oct. 25. Palace: "The Love Girl," Oct. 23; "The Quest of Life," Oct. 24; "The Straightaway," Oct. 25; "Dulcie's Adventure," Oct. 26; "Anton the Terrible," Oct. 27; "The Hidden Scar," Oct. 28. Princess: "Breaking Into Society," Oct. 23; "Race Suicide," Oct. 24-26; "Behind Life's Stage," Oct. 27; "A Battle in the Dark," Oct. 28. Macon: Variety Trio, Walrod and Zell, McWalters and Melvin, Davis and Prather, and Joe Wilson comprise the bill Oct. 23-25. Large houses. Rising Brothers' Circus, Oct. 19, packed tents, afternoon and night. Camp Harris, that has contained over five thousand soldiers here, comprising the Georgia Military Companies, left Oct. 22 for the border. Capitol: R. H. DeBrieler, manager of this wonderful house, opened the portals of this splendid theater Nov. 10. The house is the last word in up-to-date and high art movie world. The furnishings and fixtures are superb, and all features pertaining to comfort and scene of perfection are found here. The feature pictures and entrancing music combined will assure everyone that this house is the most up-to-date south of New York. Congratulations are extended to this manager for his giving us the best that money can produce. ANDREW OLIVER ORR.

CLAREMONT, N. H. CLAREMONT, N. H. (Special).—"A Million Dollar Doll" Nov. 3 was good and deserved a better house. "Prince of Pilsen" Nov. 8; attendance and show satisfactory. BERTHA M. HUNTER.

PITTSBURGH

PITTSBURGH (Special).—Arthur Hammerstein's "Katinka" did splendid business at the Alvin week Nov. 6. The company was headed by F. Roy Barnes and included Ada Masde, Audrey Munson, Bernard Gorcey, Renee Noel and A. Robbins. The company was all that could be desired, the hit of the piece being "Racketty Ooo," sung by Audrey Masde. This house has had extraordinary offerings for the past several weeks and the S. N. O. sign has become common. "The Girl From Brazil" followed.

"The Cuban Rave of 1916" proved a good attraction at the Nixon week 6-11. The numerous travesties on Broadway successes were not fully appreciated by Nixon audiences, as Pittsburgh has seen only a very few of these productions in question. Prominent in the cast were Richard Carle, Valli Valli, Little Billy, Miss Juliet, Elizabeth Murray, Harry Bulger, and Charles Winger. Richard Bennett, in "Zack," 12-18.

The Lyceum (International Circuit) had "Rolling Stones" as the offering, 6-11, which drew fairly good houses. This comedy was well done by a capable company, which included Jane Ware (a former local stock favorite), Joseph Kelly, James Moore, Harry Hartford, and George F. Smithfield. Harry Day Blaney, in "In Walked Jimmy," week 12.

The Annette Kellermann film, "The Daughter of the Gods," continues indefinitely at the Pitt. playing to good business. Mary Pickford, in "Less Than the Dust," played a week's engagement at the Regent, 6-11.

"Hello, New York," proved a big drawing card at the Garety, week Nov. 6, the company headed by Lew Kelly. This was one of the best burlesque offerings seen here this season. Al Beaumont headed the company at the Acad. may with the "Belles of Monte Carlo," and the Victoria Burlesque Co., at the Victoria, gave a burlesque on "Sapho." The Schenley had Esman's "Romance and Juliet," week 6.

An excellent bill of vaudeville was in evidence at the Lyric, 6-11, the headliner being Houdini. Others in the bill were the Watson Sisters, Gene Green and Co., Harold Carter, "Ace of Reason" (the Washington Square Players' success), Clara Howard, McDonald and Howland and the Two Dudes. Nat C. Goodwin, headliner, 12-18.

Sitout Walker's Portmanteau Theater, under the auspices of the Pittsburgh Center of the Drama League of America, played an engagement at the Carnegie Music Hall, Nov. 8-10-11. The company appeared in "The Birthday of the Infants," "The Voices," "Nevertheless," "The Code of the Mountains," "The Very Naked Boy," "The Crier by Night," "The Medicine Show," "King Arzimeus," "The Golden Doom," and "The Lady of the Weeping Willow Tree."

The Duquesne opened under John Cort's management Monday 13, with "Marrying Dad" as the initial production. The cast is headed by Kathleen MacDonnell. The piece will remain at the Duquesne indefinitely—that is, as long as it continues to be profitable to the management. D. JAY JACKINER.

VICKSBURG, MISS.

VICKSBURG, MISS. (Special).—The Herbert-Blossom and Victor Herbert Musical Comedy gave a performance here Friday night, Nov. 3, at the Walnut Street Theater to a good house. This comedy proved to be a delightful entertainment. It was attractive, clever, witty and had pretty music, and went with a vim. The show is unique in several respects. There was no chorus in a musical comedy sense, but the principals all had good voices and carried the comedy roles equally as good. Arthur Burleigh, the hero of the story, proved to be an admirable woman hater, but finally succumbed as his three friends had previously done to the charms of "The Only Girl": Tom Burton was easily the character hit of the play; his Scotch dialect was immense, and his dialogue and wit were very laughable, especially the telephone scene. In the last act Miss Grace Kennicott as the Only Girl has an elegant lyric soprano voice, pure in quality and freshness. Miss Esther Jarrett as the musical comedy soubrette was very clever.

Week Nov. 8 was a red letter week in the theatrical world here, as Marbury and Comstock Princess Theater success. "Very Good Eddie" was here for one night, Nov. 7, and Friday night, Nov. 10, Charles Frohman presented Maude Adams in "The Little Minister." A big house greeted her, as she is a great favorite here, having presented "Peter Pan" and "What Every Woman Knows" here several seasons ago.

The Alamo (L. J. Pico, manager; Harry Morel, assistant manager): "Liberty," Episode No. 8, featuring Eddie Rolo, Marie Walcamp and Jack Holt "Under the Spell," a Rex drama featuring Lois Weber. "With the Spirit's Help," a Nestor comedy, featuring Lee Moran and Eddie Lyons.

Bijou Dream (Louis Davidson, manager): "Life's Shadows," a great Metro drama featuring William Nigh and Irene Howley. The Dreamland (L. J. Pico, manager): Gertrude Bondhill in "The Unborn."

Alamo: The Hypnotist has been drawing large crowds at the vaudeville performances at the Alamo. O. F. WENMAR.

CALGARY—EDMONTON

CALGARY, ALTA. (Special).—Amelia Stone and Armand Kalian in "Ma'melle Caprice" headlined the Orpheum bill, Oct. 30-Nov. 1 and their act was well liked, but the singing of Craig Campbell, tenor, found most favor with the audience. McConnell and Simpson in a bright and well-played little comedy, "At Home"; Mr. and Mrs. Gordon Wilde, shadowgraphists; McKay and Ardine; Hulien and Cowan, and Leonard Gaudin, an animated topsy-turvy were the other acts. Business was good. "Hobson's Choice" followed for three nights with a fine cast and delighted large audiences. It will be a long time before the delightful performance of Miss Viola Beale in the part of Maxine Hobson is forgotten. "It Pays to Advertise," 9-11.

At Pantages: Asaki Japs: Wood, Melville and Phillips; Howard and Ross; John T. Doyle and company; Joe Whitehead and Harden played to the usual good business.

EDMONTON, ALTA. (Special).—"Hobson's Choice" did excellent business at the Empire Oct. 30-Nov. 1 and was thoroughly satisfactory in every respect. The United Producing Company's production, "The Girl of My Heart," 2-4, was well handled by a competent cast and well received. Miss Dorothy LaVerne compared favorably with other Pegs we have seen. Kathryn Sheldon was excellent as Mrs. Chichester. Of the men, William Sauter, as Jerry, was very likable and gave much of the best performance. The Jarvis of Charles Hicklin was also a good bit of work.

Pantares did a good week's business with Novel Brothers; Ethel Whitesides' musical tabloid, "All Aboard," Nancy Fair; Moss and Frye and Olympia Desvallé & Co. Goats Forasm.

(Continued on page 16)



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May Buckley

REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 15)

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Management David Belasco

Cohan Theatre

PEGGY O'NEIL

"THE FLAME"

Lyric Theatre

HARRY MORVIL

THE FLAME

Created by
JESUS YAGUI,
THE HALF-BREED

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LEO de VALERY

SEASON 1915-16-17

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SIR HERBERT TREE

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Original Frau Quixano. "The Melting Pot." En tour

RICHMOND, VA.

RICHMOND, VA. (Special).—May Irwin, in "33 Washington Square," delighted a large audience at the Academy of Music Nov. 7. An excellent cast supported Miss Irwin, who is a decided favorite in Richmond. "The Blue Paradise" matinee and night, Nov. 11; "No-body Home," 14-15, with matinee 15, and Diaghilev's Ballet Russe 27.

Howland & Clifford's new play, "My Mother's Room," attracted large audiences at the Bijou week 8-11, with matinees 7-9-11. The cast was as follows: L. E. Watter, Terese Lorraine, Maxine Alton, Herbert Bethew, Horace V. Noble, Thomas Carey, Carl G. Runyan, Charles Hart, and Nancy Chaplin. "The Little Girl and Forest," 13-15, with matinees 14-16-18. All of the movies are doing excellent business.

Colonial: Mabel Tallaferro, in "The Dawn of Love"; Pathe News pictures and a "Lone-some Lake," comedy; Robert Warwick and Gail Kane, in "The Heart of a Hero," Odson; "Scarlet Runner," picture; "The Jacobean House," with Earle Williams and Zeena Keefe; also Douglas Fairbanks, in "His Picture in the Palace," and William S. Hart and House Peters, in "Between Men"; Dorothy Gish, in "Little Women's Romance," and a Keystone comedy, Strand; Norma Talmadge, in "Fifty-Fifty"; also a new comedy, Rex; Lionel Barrymore, in "The Power of the Press"; "The Girl of Lost Lake," New; Myrtle Stedman and Sessue Hayakawa, in "The Soul of Kura-San"; Louise Huff and Jack Pickford, in "Seventeen"; Victor "The Shielding Shadow," with Grace Darnmond; Luke comedy and Hearst Weekly; "A Daughter of Mars," with Marie Walcamp, and Pathe special; "Beatrice Fairfax," picture, and William S. Hart, in "The Rose"; E. H. Sothern, in "The Changeling."

NEAL & McCONNELL.

JERSEY CITY—HOBOKEN

JERSEY CITY (Special).—"Little Peggy O'More," a likable Irish drama, made a hit at the Majestic, Nov. 6-11, to very good patronage. The audiences thoroughly enjoyed the admirable performances. Pauline McLean as Peggy, played the part in a dainty manner, and Oscar O'Shea as Dan Murphy, was very good, as was also Daniel Reed as Hogan, a politician. The staging was perfect and the effects were of the best. "The Shepherd King," Nov. 18-18.

There was amusement for all tastes at Keith's, Nov. 6-8, when business was capacity. "How Movies Are Made" was a novelty. The finale of the act is clever, a picture being taken of the audience. Laura Burt and a fine company were a real hit in a clever little sketch, "Lady Gosspit"; Jack Marley is a peculiar monologist, with a lot of gab, full of fun and reason; "The Cabaret De Luxe," with an excellent orchestra and three good dancers, was a real good number. Gates and Preston, and Pete, the comical mule, were also good. Henry B. Warner, in "The Vagabond Prince," was the Keystone picture.

"The Thoroughbreds," one of the best burlesque companies on the road, packed the Academy of Music, Nov. 8-11. "The Firing Sherwoods" did a thrilling aerial act, and "The Vagabond Hero," with Millie Leveridge and Ernest Fisher, vocalists of a high order. "Mischief Makers," Nov. 18-18.

Jack Singer's Behman company drew crowds to the Empire, Hoboken, Nov. 8-11, and put over the best bill of the season. Mariette, a fine female impersonator; Wilbur Dobia, unique comedian; John E. Cain, Blanche Newcomb, Lucille Mannion, Sam Hyams, and Victor McDonald are the principals with a fine male and female chorus. "The Merry Rounders," Nov. 18-18.

An extra performance was given at Keith's, Nov. 7, commencing at 10:30 P. M. to packed house, election returns being a big card. Thomas W. Dinkins, formerly manager of the Bon Ton Theatre here, was a visitor while his Thoroughbreds company was at the Academy of Music, Nov. 6-11. He is a member of the Jersey City Lodge of Elks, and was entertained by his brothers during his stay.

WALTER C. SMITH.

SEATTLE, WASH.

SEATTLE, WASH. (Special).—At the Pantheon: O'Neal and Wamsley, vaudeville, Oct. 29-Nov. 4, drew good houses. Oak; Monte Carter Musical Comedy Co. in "A Night in a Roof Garden," 29-4, Palace. Hip, vaudeville; Alhambra, vaudeville; "The Garden of Allah," 5-11, at the Metropolitan; motion pictures at the Class A, Chemmer, Grand, Colonial, Coliseum, Liberty, Mission, Rex Strand and other houses.

BENJAMIN F. MESSERLY.

MILWAUKEE

MILWAUKEE (Special).—For some eight years past Milwaukee theatregoers were forced to do without selection when it came to attending legitimate productions. The Davidson for this long period was the only house showing legitimate musical and dramatic plays and had a complete monopoly on this trade. The Saxe Amusement Enterprises, owners and controllers of many local theatres, have finally brought this condition to a close with the announcement that their Orpheum would no longer play vaudeville and feature photoplays, but would revert to legitimate plays and take its place on the new international circuit. Mr. Romadka has recently been given charge of conducting the publicity work of this and other theatres owned by the Saxe Company. The opening attraction under the new policy will be "The Vampire's Daughter," a new melodrama produced by Halton Powell, who is one of the most prolific producers of the international circuit. Among the early attractions that will be presented will be Howard Thurston, the magician, who is a great favorite here. Other productions on the circuit are: "The Katzenjanner Kid," "The Comedy of Sin," "Bringing Up Father," "Mutt & Jeff," Joe Welch in "The Peddler," "In Walked Jimmy," "Which One Shall I Marry." The seats will now be reserved and the admission charges considerably raised.

"Experience" has commenced its return engagement and once more the attendance is breaking records (Nov. 6).

Peppie and Greenwald's Bachelors' Club and the famous Six, Frans shared honors as headliners at the Palace for the first half week. Paul Hawens, billed himself "The Human Freight Train," Al. H. Young and Irene Weston present an entertaining bit of song and dancing. Second half week we again submit to the monotonous Hawaiian musical act. "The Edge of the World" is declared to be a positive creation of futuristic impressions, weird and strange phenomena of living, lighting colors, not a motion picture, but nature's own color hues produced by means of an invention by M. Teuber; Warren and Dietrich sing and dance; Harry Gilbert brings forth a good many laughs with his comedy; the Dainty Pollie Sisters and Leroy set a good hand with the interesting comedy and graceful dancing. The attendance all week was good.

Chinese operetta headed the boards at the Crystal, week Nov. 6. Twelve people, headed by Fong Choy presented the act. The chorus wore richly embroidered Chinese costumes; Dale and Archer, in "It Happened in Paris," a frivolous sketch based on the life of the first half week. Paul Hawens, billed himself "The Human Freight Train," Al. H. Young and Irene Weston present an entertaining bit of song and dancing. Second half week we again submit to the monotonous Hawaiian musical act. "The Edge of the World" is declared to be a positive creation of futuristic impressions, weird and strange phenomena of living, lighting colors, not a motion picture, but nature's own color hues produced by means of an invention by M. Teuber; Warren and Dietrich sing and dance; Harry Gilbert brings forth a good many laughs with his comedy; the Dainty Pollie Sisters and Leroy set a good hand with the interesting comedy and graceful dancing. The attendance all week was good.

Burton Holmes presented his final lecture of the series at the Pabst, this tour being "La Belle France." Commencing Nov. 14, Mr. Newman will take up a new course of travel pictures, the first being "Japan Today."

The Toy is now under the management of Mr. Bollinger, who also conducts the American. The first movement inaugurated by Mr. Bollinger was to play a special noon-day performance from 11 to 2 at a reduced rate. This is taken advantage of by many business persons and is proving successful.

The city has commenced its municipal band concerts, held every Sunday afternoon at the Auditorium, with Herman A. Zelts as conductor.

At the Bitterley, Theda Bara and Nance O'Neill in "The Kreutzer Sonata," picture.

The week's bill at the Strand commences with Louis Mann, in "The Man Who Stood Still"; Gale Kane, in "The Scarlet Oath," and the feature mystery picture, "Through the Wall."

Attendance good; it has leaked out that a raise in admission is contemplated.

The Orpheum is now on its last week under the old policy and is playing the feature film, "Ways Women," with Frank Keenan and Enid Marker. Good attendance.

Edna Mayo is playing the Merrill in "The Chaparral." Many scenes of this picture were taken at Fox Point, a small suburb of Milwaukee and is, therefore, of added interest to local audiences. "The Brand and Cowardice," with Lionel Barrymore and Grace Valentine, is the feature for the second half week.

The latest Paramount release is being shown at the Alhambra, Myrtle Stedman and Sessue Hayakawa, in "The Soul of Kura-San," and for the second program Jack Pickford and Louise Huff, in "Seventeen." George Fischer has booked Mary Pickford's first release, "Less Than the Dust"; new season current week. For this week the price of admission has been raised, extra numbers engraved for the musical presentation.

The headliner at the Majestic, week Nov. 6, is Brenda Fowler and company, playing "The Hyphen," a tense drama. Anna Wheaton and Harry Carroll sing some of Mr. Carroll's original songs; Johnny Dooley and Yvette Rugel are very amusing; Madame Natalie and M. Ferrari do a neat bit of ultra classique and modern dancing; Janet Adair assisted by Miss Adelphi presents some fine recitation; M. J. McViville of M. J. and Hixinga offers herself alone; Huber and Dyer and Paul Blawald submit some laughable sayings and songs. The Orpheum travel weekly concluded the bill. The patronage continues good.

JOS. A. KISS.

LONDON, CANADA

LONDON, CAN. (Special).—Grand Opera House: "A Pair of Queens," Oct. 18; performance and business Albert in "The Black Feather," 19, was well received by a good audience. Since then pictures and vaudeville have filled in. Charlie Chaplin in "Behind the Scenes," week 18-18.

At the Princess the Hyatt and Lenore Musical Comedy Co. is in its sixth week and continues to please with two changes a week. The British war film, "The Battle of the Somme," was at the Lyric, 6-11, and the crowds were so large that the assistance of the police was required to keep the line. The pictures are most interesting and are exciting great interest. At the Princess Winter Garden (dance hall) one of two vaudeville acts are given during the evening. Mlle. Lacroix and her dogs in a posing act was the attraction 30-4.

C. E. A. WASSER.

ALBANY, N. Y.

ALBANY, N. Y. (Special).—The past week at the Albany theaters was of unusual importance. With a varied list of notable attractions all of the bookings received generous support by the local patrons. One of the principal events was the appearance of Mme. Sarah Bernhardt at Harmanus Bleeker Hall, Nov. 3, in an interesting repertoire, including scenes from two of her greatest successes. She was warmly received by a distinguished audience, which packed the house. The Boston National Grand Opera Co. gave delightful performances of "Mme. Butterfly" and "Faust," Nov. 4, to large audiences. The leading roles were admirably sung by Tamara Miura and Riccardo Martin. Anna Held made her reappearance in musical comedy here, 6, in an adaptation of "Follow Me," from the original by Felix Dornemann and Leo Ascher. The production is by the Messrs. Schuberts and proved one of the most elaborately staged musical offerings ever seen here. Miss Held rendered several songs in her usual dashing manner and displayed a gorgeous array of gowns. The star has the assistance of a carefully selected company, which embraced Roy, the added Letty York, Mildred Robinson, George Mendum and W. F. Carlton. With a few changes the production promises to be one of the season's big successes.

Arthur Hammerstein's brilliant musical play, "Katinka," returned 7-8, and drew tremendous audiences and duplicated the pronounced success made when given its opening performance here last season. The cast of principals included Margaret Owen, Howard Langford, and John Roberts.

Robert Edeson in "His Brother's Keeper," 9; George Arliss in "The Professor's Love Story," 10-11.

The patrons of burlesque packed the Empire week 6-11. The drawing card was Sam Howe's New Big Show, which presented an entertaining program throughout.

At Proctor's Grand an excellent vaudeville bill was seen for the week. The leading numbers were Marion Weeks, Ingels and Bedding, Schrode and Mulvey, Burt Johnson and Co., Julia Curtis, and the Carl Damann troupe. The added film features were W. S. Hart in "The Return of Draw Egan" and Sir Herbert Tree in "The Old Folks at Home." Business was up to the high standard.

GEOFFREY W. HANCOCK.

UTICA, N. Y.

UTICA, N. Y. (Special).—Colonial: Nov. 4, Boston National Grand Opera Company in "Faust." This was Utica's first production of opera at \$5 and is likely to be the last. The balconies were sold out, but the orchestra was poorly patronized. Bernhardt presented scenes from her successes, 5. The large audience found the "Divine Sarah" as magnetic as ever. Robert Edeson, in his new play, "His Brother's Keeper," 6-7-7. The play proved to be rather outstayed. Mr. Edeson takes the part of Dr. Campbell, who marries the girl wronged by his brother. The cast includes Alice Fleming, Wilfred Lytle, Ann Macdonald, Stella Archer, Henry Duffey, Ada C. Nevill, Mabel Cruthers, and others. Keith: Vaudeville, Leo Beers, Catherine Crawford and others make a splendid bill, 9-10-11. Mrs. Fluke, in "Erastus Susan," 12-13.

Majestic: This theater has again changed management and is now run by J. S. Burnham, who has theaters in Gouverneur, Cortland and Rome. Split week bills of vaudeville and pictures. Week 6, Dr. Cook, Theda Bara, and others.

Avon: Meighan and Kline, in "The Heir to the Throne," and Myrtle Stedman, in "The Soul of Kura-San."

Alhambra: Bessie Love, in "Sister of Sin," and Louise Glaum, in "Somewhere in France."

De Luxe: Ethel Clayton, Bessie Love, Norma Talmadge, Dorothy Green, and others. Daily change of plays. Hippodrome: For three weeks its a mentalist, has been appearing twice daily to crowded houses. Its predicted the re-election of Wilson over two weeks ago.

Lumberg 6-8, vaudeville; Edwards and Hughes, Grace and Ernie Forest, Two Macks, and Pherry Lockhart. Dave Marion and his burlesque company, 9-11.

ARTHUR L. WITCOX.

SCRANTON, PA.

SCRANTON, PA. (Special).—Academy: Arnold Daily in "The Master," Nov. 6-7, with matinee to excellent business. Arnold Daily as the master dominated the play and scored a big success. Edward Abeles gave a splendid characterization of the part of Dr. Rokoro and Royal Byron as Mortimer. The play was fine, Edith Estlin as Katherine and Florence Oakley as Ida Wagner were seen to good advantage. The remainder of the cast gave adequate support.

"The Other Man's Wife," 8-9, to good business. Grace MacGregor as Vera Hamilton, Dorothy Russell as Nellie Ransgate, Earl L. Way as George Ransgate, Cash E. Tomlinson as Richard Ransgate and Mr. Lambert as Tony Delela scored hits in their respective parts. "The Girl Without a Chance," 10, with matinee.

"Dora Dean," 11, with matinee.

Poli: Two excellent bills to capacity houses week 6, with Leona Lamar and "A Boss There Was" as headliners, and William Sisto, Tom Brown's Musical Minstrels, Playland, Swor and Avay, the Faynes and others. The photoplays, "The Devil's Prize" and "June Caprice" in "The Ragged Princess" were good.

Strand: Vivian Martin in "Her Father's Son," 6-7; Mary Pickford in "Less Than the Dust," 8-11; capacity houses.

Majestic: The Monte Carlo Girls pleased, good business week 8.

Mrs. Henry B. Harris, whose husband was one of the passengers drowned when the Titanic went down, was in this city to attend the performance of "The Master," in which Arnold Daily is starred.

C. B. DENMAN.

(Continued on page 17)

STEIN'S
SHAKE-UP
NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 16)

BALTIMORE

BALTIMORE, Md. (Special).—Business at the majority of houses in town was excellent during the past week, and indications are that it will be still better for the current one. The Dolly Sisters in "His Bridal Night" and Jane Cowie in "Common Clay" both shared about equal from the box office standpoint. Miss Cowie's act was the outstanding feature of the week, she had not been seen here since "The Gamblers" and received most enthusiastic receptions at every performance. The Dolly Sisters proved very clearly that dancing is essentially their field of endeavor and the one in which they have and will continue to achieve their success. Lucille Watson's performance claimed the chief honors of the week after Miss Cowie's.

The long awaited engagement of the famous and widely advertised Diaghileff Ballet Russe takes place at the Lyric on Friday and Saturday nights of the present week. A heavy advance sale presages large and fashionable audiences for both performances. All Baltimore—or we should say all that portion of it which is in any way inclined musically—turned out in force on Tuesday night when the peerless Frits Kreisler gave his recital. Although it has only been a week or so since he appeared with the Boston Symphony Orchestra as soloist, his audience was of enormous proportions.

Nixon-Nirdlinger, whom we are always glad to have with us, spent most of the week in Baltimore. He is certainly playing square with his public and the vaudeville bills offered at the Victoria at the prices charged are a real bargain in this field of entertainment.

With the entire house packed, and with the prospect of duplicating the same condition throughout the week, Montgomery and Stone opened a week's engagement at the Academy on Monday night with every indication of smashing all box office records in this city for musical comedy. Baltimoreans have waited a long time to get a glimpse of the famous Dillingham production, "Chin-Chin," and, judging from the reception accorded at its opening, the delay has only increased their curiosity. The production itself is really a secondary consideration, for, after all, without Montgomery and Stone there would be no "Chin-Chin." As with all Dillingham productions, "Chin-Chin" is well staged and the costumes are in unusually good taste. The huge audience at the opening was most enthusiastic and seemed to be mightily pleased with everything and everyone. Otis Skinner in "Mister Antonio," week 20.

An audience whose size was limited only by the capacity of the theater, and one which proved to be in a highly receptive mood, filled the house on Monday night, when the Christmas Club gave their annual benefit to raise funds for the poor of the city at a variety. Although the benefit was a magnificent success, Fred Niblo scored an even greater one, and the play, "Hit the Trail Holiday," was acclaimed as one of the best things the theatrical season thus far has brought us. The supporting company is exceptionally good, every role being well played and the various characters splendidly drawn.

"Very Good Eddie," week 20. The Maryland Theater, possessing the Keith attractions, comes in for criticism. The bills which have been offered at that house thus far this season, with probably three exceptions, have been as mediocre as not to be worthy of even passing comment. Personally, we have seen a better grade of entertainment at the Hippodrome and Victoria houses, playing the Low and Nixon Circuits at 10-20-30.

Mr. Harry Henkel, manager of the Academy, has just announced a change in bookings which will bring the new Kalman operetta, "Her Soldier Boy," to his house for Thanksgiving week. It is also stated that following this engagement the Messrs. Shuberts will produce one of their musical revues—in all probability either Anna Held in "Follow Me" or "For the Love of Mike."

Charles E. Ford is planning another series of matinee musicals, the first of which will take place Nov. 28, when Alma Gluck will be the artist. Yvette Guilbert has also been secured by Mr. Ford for a matinee performance Dec. 8. I. B. Kams.

SAN FRANCISCO

SAN FRANCISCO (Special).—A new theater is to be built in the Richmond District with a seating capacity of 1,800. It will be erected on the same lines as the \$2,000,000 theater now in construction corner 4th and Market Streets.

About \$1,000 was cleared by the benefit entertainment given by the Theatrical Mechanical Association at the Alcazar Theater.

The Columbia has "Intolerance," Griffith's picture, for the 5th and last week. It drew capacity at every performance and could continue so for five weeks longer.

"A Pair of Queens" was presented Nov. 6 at the Alcazar, Eva Laun and John Halliday still jointly starring.

At the Cort Theater, Trizie Friessman is still the drawing card in Oliver Morosco's "Canary Cottage," which returned 5 to duplicate its capacity run a few weeks ago. The same stars are still in the cast.

McCarthy's Minstrels are at the "Hip." The Empress has Jessie Blair Sterling and her Scotch Highlanders. William Cahill, Van and Hansen, Orellie and Franks, George Moran and Carson Brothers complete an entertaining bill. Paniques also had a sterling bill that attracted a full house that enjoyed the high class acts.

A. T. BARNETT.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (Special).—Providence Opera House: A warm welcome greeted E. H. Sothern at the Opera House, Nov. 6, by an audience that made up in interest and enthusiasm what it lacked in size. It is doubtful if Mr. Sothern will be seen on the local stage again. So insistent was the applause at the end of the third act that Mr. Sothern came out of his character to thank his auditors and also to explain the purpose of his visit in the aid of the British Red Cross.

Colonial: The Beverly Burlesquers, headed by Billy Foster and Frank Harcourt, offered a good bill at the Colonial Theater week 6. The company is a large one and includes several good vocalists. Foster, a Dutch musician, the real comedian, kept the audience in an uproar; Eddie Alken and Pauline Pauli are two pleasing soloists. The musical program is a feature of the production. HAROLD COLEMAN.

FALL RIVER

FALL RIVER, Mass. (Special).—Savoy: Bill May, S. L. Bert Lamont and his cowboys (a big hit), Fisher and Rockway, House Romaine, Baynor and Hort, Roma and Carlisle, Agnes Glynn in "The Love Trail," a Pathe feature "The Yellow Menace," "A Surprise Party," with ten people, Clara and Atwood, the Crispi, Kimball and Kenneth, John T. Hay and Co., Valiska Suratt in a Wm. Fox feature picture, "The Straight Way," to large attendance.

Academy of Music: W. A. Brady is deserving of a great deal of praise for the excellent photoplay that bears his name. Nothing better has ever been seen at this theater and the attendance is very large at every performance week 6-11. Pathe's "Saint, Devil and Woman," with Florence LaBadie, Wm. A. Brady's production of "The Velvet Paw," with House Peters, Owen Moore in "The Kiss," Busc in "The Mystery," and Fay's Supreme Orchestra to large attendance.

Bigou: Week 6-11, Jack Warburton and George Phelps in "A Fireside Reverie," Weip and Cassial, Morris and Campbell, Manager, L. M. Brose, Devine and Williams, "The Crimson Stain Mystery," Fannie Ward in "Witchcraft," Pathe Weekly, College Girl Frolics, Exposition Jubilee Four, The Steiner Trio, Ward and Raymond, Madie DeLong, Pathe Weekly, Mary Pickford in "Poor Little Peppina," and a Keystone comedy to large attendance.

Miss Florence LaBadie, the famous photoplay star, appeared at the Academy in person. 4. She is best known to local theatergoers as the heroine in the "Million Dollar Mystery," the serial that played to crowded houses here. On her visit to this city she was accompanied by her mother and maids, and her talk to the women of the city was whole-souled and full of interesting personal recollections. Manager, L. M. Brose of the Academy entertained Miss LaBadie and her party at an elaborate dinner given at Hotel Mellen. Miss LaBadie was also given a reception later in the hotel parlor, being presented to large numbers of our local society. W. F. GEE.

REGINA, SASK.

REGINA, SASK. (Special).—Regina Theater: The Shuberts presented "Hobson's Choice," Oct. 23-25, to good business. The company was excellent, especially Rhoda Beresford, Viola Roach, Phyllis Berkett, Marshall Vincent, Lionel Bevans, and Gaiety Herbert; others of the cast were, Venie Alberton, Warren F. Hill, James C. Malady, Noel Teale, Thomas Dotzely, and Esther Mendel. Vaudeville and pictures, Oct. 26-28, including La Virva, Florida, Keene and Walsh, McLee and Kerry, Frank Stafford, and Metro feature, "The Tigeress," featuring Petrova; excellent bill and business. "It Pays to Advertise," Oct. 30-Nov. 1; good business and business. "Alone Surano," Harry Co., "Lovers' Stemple," as the countess; Grayson, "Madcap Martin," and George Jay Mulry, as "Ambrose," Nov. 2-4, including Vaudeville and pictures. "Nov. 2-4, including Gransfield Sisters, Spelzel and Wm. Arthur Angel and company, Three Melvin Brothers, and Metro feature, "The Final Judgment," featuring Ethel Barrymore; good bill and business. Bookings at the Regina, for November, "Everywoman," Nov. 8-9; "Peg o' the Ring," Nov. 13-15; "Famous Bostonians," Nov. 20-25-27-29; vaudeville between dates.

Nov. 13-15: "Famous Bostonians," Nov. 20-25-27-29; vaudeville between dates.

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NEW ORLEANS

NEW ORLEANS (Special).—"Daddy Long Legs," on its second annual visit here, was the attraction at the Tulane Nov. 5-11. A good company presented the play and it seemed to meet with favor. Maude Adams, 12-18.

"The Millionaire's Son and the Shop Girl" proved a good drawing card at the Crescent, 5-11. The play was very melodramatic and, judging from its success, is exactly what the patrons of the house want. "The Women He Married," 12-18.

The Lafayette continues its dual policy of vaudeville and motion pictures and is drawing well. Week 5-11 the features were The Film Girls, Goldbergs and Lane, Elsie Macon, Pollard, Fair burlesque prevails at the Lyric, where a good chorus and satisfactory specialties make up the bill. The Orpheum, week 2-12, offered the following: Bessie Clayton & Co., Franklin Ardell & Co., Grace De Mar, Connel the Great, Elkins, Fay and Elkins, Rena Parker, Swan and Swan, and the popular travel weekly, Mme. Matenauer, prima donna, is billed for a recital at the Athenaeum, 11.

J. M. QUINCY.

(Continued on page 18)

MARTHA HEDMAN

In "THE BOOMERANG"

Management David Belasco

Belasco Theatre

LAURA HAMILTON

in "VERY GOOD, EDDIE"

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APPLETON, WIS.

APPLETON, Wis. (Special).—A new innovation was introduced this week by Manager Winslager of the Appleton Theater, Nov. 8-5, a bill of superior vaudeville. This was quite a treat for local theatergoers to whom good vaudeville has been in the past the exception rather than the rule. Even better acts are promised for the future and appreciation was aptly demonstrated by the good business. The Brooklyn Comedy Four opened the bill with songs and jokes new and old. Van Van Atta and Gershow followed in an interesting singing and instrumental act. Jack Pine, comedian and dancer was easily the hit of the show. The bill was concluded with the Newman comedy bicyclist. A two reel film, "Who's Guilty," was used as the opener.

GUSTAVE KISS.

SELMA, ALA.

SELMA, Ala. (Special).—"Hit the Trail Holiday," Nov. 13: "The Princess Pat," 16. Moving Pictures, Nov. 8-5, a bill of Music: "Bessie Mize" with Douglas Fairbanks; "The Pawnshop," with Charlie Chaplin; and "A Virginia Romance," with Francis Bushman and Beverly Bayne; "The Kiss," with Owen Moore and Marjorie Courtot; "Through the Wall," a Viagraph feature with all-star cast; "The Secret of the Submarine," Paramount photograph. Walton Theater: "Witchcraft," with Fannie Ward; "The Fear of Poverty," with Florence LaBadie, 11. Academy of Music: "Daddy Long Legs," 1: played to capacity. "Mutt and Jeff's Wedding," 6, to large audience.

BENJAMIN SCHUSTER.

WILLIMANTIC, CONN.

WILLIMANTIC, Conn. (Special).—Loomer, photographs: Anna Held, in "Madame La Presidente," Nov. 8-11. "Fire of Conscience" and "Nearly a King" received great patronage. Scenic: "Liberty" was the magnet drawing enthusiastic crowds. Gem: Trixie's program had "Patty" Arbuckle in Keystone comedy, "The Walters' Ball," and with "Husband and Wife" filled house to overflowing. Star: Initial opening Nov. 10 with Mutual features. The B. F. O. B. 11th carnival is drawing immense crowds who enjoy the vaudeville and cabaret offerings, the proceeds of the fair to provide an Elks' home for the local lodge. Captain Keenies of the U-boat Deutschland wired the Elks that on Friday (10) evening that himself and crew would be the guests coming in autos from New London, Conn. And they arrived.

CLARENCE C. PALMER.

CLARKSDALE, MISS.

CLARKSDALE, Miss. (Special).—Majestic: "The Only Girl" showed here Nov. 1 to a packed house and the play was very good. Shesley's big Street Carnival showed here week Oct. 30-Nov. 6. It was one of the biggest and best that has ever been seen in this town. Ringling Brothers' Circus was here Oct. 30 to an immense crowd. The Queen Theater is showing the first-run pictures of Universal, Fox, and Lasky productions to large crowds.

AND E. HOLZ.

REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 17)

ATLANTA, GA.

ATLANTA, Ga. (Special).—Old Dr. Theopis and his disciples have smiled upon Atlanta and the town is full of shows. You can find them on many streets and avenues, and the sudden blow-up here of the International Circuit hasn't caused any overwhelming distress. The Atlanta Theater has opened in full swing with "Daddy Long Legs," "Cohan's 'Holiday'" and others pieces have come and gone. When Miss Adams appeared the Atlanta Theater was packed three evenings and one matinee. They liked "Daddy Long Legs" again, and "Hit the Trail Holiday" was about as popular as other Cohan plays. Frank Otto in the title-role was capital, but the other people in the company, with one or two interesting exceptions, ought to give up the theatrical business and apply their talents to something to which they might be better suited. Marcus Loew's vaudeville has been installed at the Grand. For the past several years this house has known nothing but failures, and it takes a large quantity of pluck to place an attraction there and expect it to draw patronage. It is reported, however, that the Loew acts have been well attended. Loew vaudeville is new here and many are hoping the venture will be a success. The Piedmont Theater is drawing encouraging crowds with two variety bills each week, while the Forsyth holds its old old patronage and wins many new ones. This is the Keith house and it seldom suffers. Victor Moore in the Pollock-Wolf-Crawford piece, "A Regular Army Man," was very popular here week Nov. 6. Manager George is extremely hopeful and expects crowds at the Atlanta Theater to continue to be satisfying throughout the season. Mr. George has a flock of friends in the city and they are hitting the trail that leads to his theater with praiseworthy persistence. "The Princess Pat," offered at the Atlanta Nov. 10, 11, was delightful.

Alpha Fowler continues to be the most enterprising motion picture manager in Atlanta. He is continually springing something that is bright and new and his two houses, the Vaudeville and the Strand, are continually filled. He should send their agents into this section of the country. In Marietta, Ga., there lives a young girl who possesses just about as much genuine talent as any young woman who has ever appeared in the road attractions reaching Atlanta. Her name is Miss Regina Rambo. Belonging to one of the leading families of Georgia, Miss Rambo, through her charm, beauty and rare accomplishments, has made herself popular in all parts of the South. Several months ago she offered a part with one of the best known stock companies of America, but refused it because of parental objections. She thinks now, however, that her father will be willing to allow her to go on the stage, and before long Atlantians won't be in the least bit surprised to hear of Georgia's most popular girl winning a real place for herself in theaterland.

WARD MOREHOUSE.

MEDICINE HAT

MEDICINE HAT, ALTA. (Special).—Empress: Oct. 24, Francis X. Bushman and Beverly Bayne in "Man and His Maker," a remarkable picture produced by the Quality Picture Corporation, was exceptionally well patronized. The Famous Bostonians in the Opera, Oct. 25, "The Rose of Honolulu," played to capacity business. The audiences were generous in applause, especially so each time Doris Casel and Lela Smith came before the footlights. Fatsy Henry also received her share of applause in her interpretation of M. J. Hoolley. The balance of the company played their parts very well. Lionel Barrymore and Grace Valentine in the Metro wonder play, "Dorinda's Divorce," drew large audiences, Oct. 26. Charlie Chaplin in "The Count" packed the house, Oct. 27. Monarch: Pauline Frederick drew packed houses in the Famous Players Film Corporation's production of "Audrey," Oct. 23. Anna Held as "Madame la Presidente," a sparkling French comedy released on the Paramount Program, drew the S. H. O. sign for every performance Oct. 25-26: "The Human Caudron," "The Hoodoo's Busy Day," Paramount-Bray Cartoons offering of "Famous Falfa's Catastrophe" and Helen Gibson starring in "The Dynamite Train" brought out big audiences, Oct. 27. Dreamland: Flora Parker de Haven in "The Seekers," Oct. 23, a Red Feather Feature, company picture, drew big audiences. "The Girl of Lost Lake," Oct. 25-26, an intensely interesting photoplay of the Bluebird series, with Myrtle Gonzalez, Val Paul, and Fred Church as leads, packed the house both evenings. Marie Walcamp in the Universal Serial "Liberty" drew S. H. O. audiences Oct. 27 at each performance.

P. H. RUSSELL.

DETROIT, MICH.

DETROIT, Mich. (Special).—At the Garrick Nov. 8-11 Len-Tollens, under the management of the Garrick Company, drew capacity houses in "The King of Nowhere." This week Irene Franklin in "The Meeting of Molly," "Fair and Warner," with Madge Kennedy, was followed at the Detroit Opera House Nov. 13 by "Fate Decides." The World Dancers headed the bill at the Temple Theater and Julius Tannen was given a cordial reception. "Mutt and Jeff's Wedding" held the stage at the Lyceum Theater Nov. 5-11. Current week, "The Hour of Temptation," Oct. 23, Anna Held as "Madame la Presidente" proved a good headliner at the Orpheum Nov. 5-11. Burlesque was represented Nov. 5-11 by the Bostonians at the Gayety and Lid Lifters at the Cadillac.

ELTZ A. MASON.

HUNTINGTON, IND.

HUNTINGTON, Ind. (Special).—"The Bird of Paradise" drew a capacity audience to the Huntington Nov. 2. May Buckley as Leona, an Hawaiian Princess, was excellent and her support was of the best. It's a play that grips the heart, and the native Hawaiian band of singers with the Oliver Morosco stage settings, gave it the tropical atmosphere of our distant insular possessions. We want more plays of this caliber in Huntington. The lectures with victims on "Twilight Sleep" at the Princeton Nov. 3 drew two big audiences. Ladies only.

INDISOR L. MARK.

HART, RD, CONN.

HARTFORD, Conn. (Special).—Hartford has felt the hand of censorship for the first time in some years. "Is Any Girl Safe?" was the particular aim which suffered at the hands of the censorial arm. This picture was to have appeared at the Hartford and was widely advertised. Mothers were advised to take their daughters to see this so-called morality film. Mayor Haggerty visited the Hartford in company with an improvised censorship board composed of clergymen. The film was considered unfit for exhibition. Farson's Theater is doing an excellent business this year; better than in many years, considering the season. Perhaps this is due to the exceptionally attractive list of offerings which have been presented so far this year. The several last plays presented at Farson's have been as follows: "Hit the Trail Holiday," "Princess Pat," "Just a Woman," "Mile-a-Minute Kendall," and "Broadway and Buttermilk." As is always the case, the Cohan play drew capacity audiences and they were extremely enthusiastic. Mr. Niblo contributed an amusing little curtain speech, which raised him much applause. The company presenting "Princess Pat" was of very ordinary ability, but the title-role was taken charmingly and this counted for much in its favor. Good houses. "Just a Woman" drew well. The play was well liked and was above the average. The work of Stuart Fox was easily the feature. "Mile-a-Minute Kendall" played to good audiences. It is an amusing comedy. "Broadway and Buttermilk" drew large and appreciative audiences. The play was well presented and proved to be a particularly laughable comedy. Coming attractions include the Ballet Russe, the Boston Symphony Orchestra and many other offerings of like character. The Palace and Poli's are both doing an excellent business. Capacity audiences are the rule.

HENRY WINTER SMITH.

LOUISVILLE, KY.

LOUISVILLE, Ky. (Special).—The opening event of the Fine Arts series of entertainments to be given during the Winter under the promotion of Osa B. Talbot, was a lecture by Sir Rabin-dranath Tagore at Macaulay's Nov. 6. The next event of the series will be the Cincinnati Symphony Orchestra Dec. 4. There is much interest in these special amusement features of the season and the subscription has been large. "Katinka," occupied the stage of Macaulay's Nov. 8-11, attracting a large attendance of Louisville music lovers. Straight vaudeville at Keith's Nov. 5-11 enjoyed a satisfactory week from the box-office standpoint. The company was of even excellence, in which were Harry Gilfoil, Bowman Brothers, Henry Toomer and company, and the big Louisville favorite Elia Ryan in her playlet, "Peg for Short."

At the Gayety the time allowed but always welcome "The Old Homestead" drew excellent houses week ending Nov. 11; a well balanced company.

The Auto Girls Burlesque company had a prosperous week at the New Buckingham Nov. 5-11. All of the motion picture houses drew well week Nov. 8 with popular stars of filmdom in the latest releases. "Home and Juliet" being one of the notable new ones.

Presley L. Hamilton, the treasurer at Macaulay's, who has been seriously ill, is gradually recovering his accustomed health, to the gratification of his large circle of friends.

Manager Adger Wall of the Gayety is proving the right man in the right place. His up-to-date methods in the conduct of his house and his popularized the pretty little theater. The booking has been excellent and of varied character, embracing melodrama, musical comedy and plays of serious character.

CHARLES D. CLARK.

BINGHAMTON, N. Y.

BINGHAMTON, N. Y. (Special).—Armory Theater: May Robson in "The Making Over of Mrs. Matt" Nov. 11 pleased two large houses. "The Tempters" Nov. 13, 14 to big business, giving two shows Election night. George Arliss and capable company Nov. 15, drawing a large audience in "The Professor's Love Story." "Wistaria," a home talent production for benefit of crippled children, Nov. 16, 17. Stone: Three vaudeville acts and Paramount pictures continue to draw S. H. O. business. "Symphony Maria" Clara Kiska, Yonkers in "The Common Law" did excellent business at 25 cents admission Nov. 13-15. Fred Gilles, until recently manager of the Stone and Armory theaters, was given a farewell banquet by a hundred of his friends at the Arlington Hotel Nov. 14. Mr. Gilles has left this city for Middletown, N. Y., where he will make his headquarters as manager for O. S. Hathaway's chain of theaters.

FRED W. SMITH.

SYRACUSE, N. Y.

SYRACUSE, N. Y. (Special).—"Fate Decides" appeared at the Empire Nov. 8-9. Pauline Lord as the burlesque is very good, while Frank Mills in the leading male role plays his part in a finished manner. Fair houses. Laurette Taylor played to good houses Nov. 9, 10 in "The Harp of Life." The supporting cast are all good. "The Right Little Girl" played to a big house on its premiere performance at the Wistling Nov. 6. June Keith, well known to all movie fans, has the lead and is charming. The play is like unto "Peg o' My Heart" in parts. Mary Rickford in "Less Than the Dust" Nov. 8 to big houses.

For the premiere performance of "The Lodger," at the Wistling Nov. 13, the City Club bought out the house.

F. R. NORTON.

(Continued on page 19)

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REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 18)
WORCESTER, MASS.

WORCESTER, Mass. (Special).—"Buried Treasure" it proved, even if they did change the name to "Captain Kidd, Jr." on the way to town, for no brighter, more genuinely enthralling comic bit of drama has graced the stage of the Worcester Theater in many months than this same newest of Cohan and Harris productions, seen here Nov. 8-9, with an excellent cast, headed by Edith Taliaferro and Otto Kruger. The play, by Elida Johnson Young, with the fresh claw-marks of George M. himself all over it, is due to go big. Kruger again adds his wealth of youthful enthusiasm so kindly tempered with art, and Miss Taliaferro has the best role that has been here since "Young Widows." Dow Clark has brought that droll character of the village constable intact from "Young America," with rich comedy results. Business was fair, the presence of Sam Forrest in person adding to the general glamour of the occasion. Burlesque, and such burlesque, for the closing half of the week brought "Girls of the Polaris" to the Worcester. A show much in need of a good dry-cleaner.

For vaudeville, the week yielded by far the brightest bit in "The Spooks" at the Elm Street house, a sketch built around a rather catchy song number with unusual attention to the artistic.

The Grand International Circuit, presented "The Girl He Couldn't Buy," with Mabel Kato in the title role. It proved a semi-comedy with melo-mystic tendencies. Mae Desmond, a former stock favorite, in "The Daughter of Mother Machree," is underlined. The Shuberts, Lee and Sam, deserve a vote of thanks for the bountiful supply of real

talent incorporated in "The Blue Paradise" company, headed by John Young, Worcester theater, Oct. 30-Nov. 1. But little business resulted, hence the thankless, wonderful beauties adorned Billy Watson's "U. S. Beauties," the closing half burlesque attraction.

At the Worcester Serge Di Daighlieff's "Ballet Russe," Nov. 13, and Robert Edson, in "His Brother's Keeper," Nov. 20-22.

The Pleasant Theater, movies, has added a soloist to make pictures more appetizing, together with a near symphony orchestra. All-week stands are played, the latest being "The Christian," controlled in this district by Manager Lynch and a periodical at the Pleasant Theater.

Arcraft Films, with Mary Pickford as the bright and glimmering star, come soon to the New Park theater, a house which was the original Triangle theater here, later sliding to a half-Triangle-half-Metro policy, which it has since maintained.

Dave Manley, who came as manager of the new Crystal has taken over the house, continuing to run Paramount releases exclusively.

GEORGE BAINTON BRAL.

DIXON, ILL.

DIXON, Ill. (Special).—Opera Theater, Eastman and Mohrer, managers; Harry H. Frame presented "A Pair of Queens," which pleased; good business, Oct. 30. Perry J. Kelly offered "Drama and McIntyre" in "My Home Town Girl," which pleased capacity business, Nov. 7. Family Theater, R. H. Mohrer, manager; High-class vaudeville and photo plays to capacity business. Princess, George Blothower, manager; High-class photoplays to capacity business. H. A. ROX.

DATES AHEAD

Managers and agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): New Orleans, La., 13-18, Albany, Ga., 20, Macon, N. C., 23, 24, 25, Wilmington, N. C., 28, Raleigh, 24, Norfolk, Va., 25.

ANGELIN, Margaret (Chas. Frohman, Inc.): Toronto 13-18.

ARLINS, George (Klaw & Erlanger and Geo. C. Tyler): Boston 13-18.

ARMS and the Girl (Wm. Harris, Jr.): N. Y. C. Sept. 27-30.

BACK FIRE (Walter N. Lawrence): N. Y. C. Oct. 2-11.

BERNHARDT, Richard: Pittsburgh 13-18.

BERNHARDT, Mma. Sarah (W. F. Connor): Boston 13-18.

BIRD of Paradise (Oliver Morosco): St. Louis 12-18, Jacksonville, Ill., 20, Decatur 21, Champaign 22, Bloomington 23, Peoria 24, 25, Clinton, Ia., 26, Des Moines 27, Iowa City 28, Cedar Rapids 29.

BLANEY, Harry Clay (Circuit): Pittsburgh 13-18, Cleveland 20-25, Toledo 27-30.

BLUE Envelope (Richard Lamborn): N. Y. C. 13-18.

BOOMERANG, The (David Belasco): Chgo. 13-18.

BOYER, Nancy (Wm. J. Donnelly): Atlantic City, N. J., 13-15, Camden 16-18, Phila., 20-22.

BROADWAY After Dark (Hulton Powell): Balto., 13-18, Phila., 20-25, Atlantic City 27-29.

BROADWAY After Dark (National Producing Co.): Ft. Wayne, Ind., 16, Van Wert, O., 17, Anderson, Ind., 18.

BUNTING, Emma (E. A. Schiller): Boston 13-18, Worcester 20-25, Buffalo 27-Dec. 2.

CAPTAIN KIDD, Jr. (Cohan and Harris): N. Y. C. 13-18.

CHEATING Cheaters (A. H. Woods): N.Y.C. Aug. 9-11.

CINDERELLA Man (Oliver Morosco): Boston 13-18.

COME Out of the Kitchen (Henry Miller): N.Y.C. Oct. 23-25.

COMMON Clay (A. H. Woods): Chgo. Aug. 28-30.

COMMON Clay (A. H. Woods): Washington 13-18.

COMMON Clay (A. H. Woods): Lexington, Ky., 18, Knoxville, Tenn., 19, Chattanooga, 20, Rome, Ga., 18, Atlanta 20-22, Birmingham, Ala., 23, 24, Mobile 25, New Orleans, La., 26-Dec. 2.

DAUGHTER of Mother Machree (Lester and Bratton): Worcester, Mass., 13-18, Buffalo 20-25, Pittsburgh 27-Dec. 2.

DITTRICHSTEIN, Leo (Cohan and Harris): Chgo. Oct. 1-11.

DREW, John (Chas. Frohman): N.Y.C. Oct. 26-30.

ELMORE, Kate (Williams and Hill): Indianapolis 13-18, Louisville 20-25, Nashville 27-Dec. 2.

EMMETT, Gracie (Circuit): N.Y.C. 13-25, Prov., 27-Dec. 2.

END of a Perfect Day (Gaskell and MacVitty): DeKalb, Ill., 24, Sterling 25, Dixon 26.

ETERNAL, Mandoline: P'lynn 13-18, N.Y.C. 20-Dec. 2.

EVERYWOMAN (Henry W. Savage): Edmonton, Alta., Can., 13-15, Calgary 16-18, Lethbridge 20, Great Falls, Mont., 21, Lewistown, 22, Rutte 23, 24, Missoula 25, 26, Wallace, Ida., 27, Spokane, Wash., 28-30.

EXPERIENCE (Wm. Elliott, F. Ray): Constock and Morris (East): Phila., Oct. 1-Nov. 25.

EXPERIENCE (Wm. Elliott, F. Ray): Constock and Morris (East): Milwaukee 5-18, Minneapolis 19-25, St. Paul 26-Dec. 2.

FAIR and Warner (Selwyn and Co.): Chgo. 13-18.

FISKE, Mrs. (Corey and Hiter): Rochester 16-18.

FLAME, The (Richard Walton): N.Y.C. Sept. 4-11.

FOR the Man She Loved (Arthur C. Alston): Newark, N. J., 13-15, P'lynn 20-25, N.Y.C. 27-Dec. 9.

FRECKLES (Eastern B'way Producing Co.): Galetton, Pa., 15, Coudersport 16, Watkins, N. J., 17, Dundee 18.

FRECKLES (Western B'way Producing Co.): Hartley, Ia., 15, Rock Rapids 16, Inwood 17, Sheldon 18.

GETTING Married (Wm. Faversham): N.Y.C. 6-11.

GIRL He Couldn't Buy (Arthur C. Alston): Prov., 13-18, Boston 20-25, Worcester, 27-Dec. 2.

GIRL Without a Chance (Eastern, Robert Sherman): Lansing, Pa., 15.

GIRL Without a Chance (Western, Robert Sherman): Stamford, Kan., 15, Pratt 16, McPherson 17, Wichita 18.

GIRL Without a Chance: Phila., 13-25, Paterson, N. J., 27-Dec. 2.

GOOD Gracious Annabelle (Arthur Hopkins): N.Y.C. Oct. 31-11.

GRABAM, Oscar: Center Point, Tex., 15, Hondo 16, Secula 17, Gonzales 18, Yorktown 19, Victoria 20, Goliad 21, Fort Lavan 22, Hallettsville 23, Houston 24, Flatonia 25, Bastrop 27, Manor 28, Round Rock 29.

HEART of Dixie (Robt. Campbell): St. Louis 13-18, Kansas City 20-25, Omaha 27-Dec. 2.

HIT the Trail Holiday (Cohan and Harris): Balto., 13-18, N.Y.C. 20-25.

HODGE, William (Lee Shubert): N.Y.C. Oct. 4-11.

HOLMES, Taylor (Jos. Brooks): N.Y.C. Oct. 2-11.

HOW Hearts and Homes are Broken: Cleveland 13-18, Toledo 20-25, Detroit 27-Dec. 2.

HOUSE of Temptation (Phil. P. Benedict): Detroit, 13-18, Chgo. 20-25, St. Louis 27-Dec. 2.

HOUSE of Glass (Cohan and Harris): Boston Oct. 30-11.

HOUSE of Glass (Western, Cohan and Harris): Chattanooga, Tenn., 15, Atlanta, Ga., 16-18, Athens 20, Augusta 21, Charleston, S. C., 22, Savannah, Ga., 23, St. Augustine, Fla., 24, Jacksonville 25-28, Macon, Ga., 27, Albany 28, Montgomery, Ala., 29.

KEY and Abey (Geo. H. Robb): Lake Benton, Minn., 15, Flandreau, S. D., 18, Slayton, Minn., 17, Brewster 18.

Loverne 19, Colton, S. D., 20, Howard 21, Canton 22, Parker 23, Stickney 24, Bridgewater 25, Lennox 26, Harris, Ia., 27, Lake Park 28, Royal 29.

IRVING, Place Theater Co.: N.Y.C. Sept. 26-30.

JUSTICE (John D. Williams): St. Louis 13-18.

JUST a Woman (Messrs. Shubert): Montreal 13-18, Toronto 20-25, Rochester 27-Dec. 2.

LITTLE Girl in a Big City (Co. A. Arthur C. Alston): Chgo. 13-18, Indianapolis 20-25, Louisville 27-Dec. 2.

LITTLE Girl That God Forgot: Richmond, Va., 13-18, Washington 20-25, Balto., 27-Dec. 2.

LITTLE Perry O'More: Paterson, N. J., 13-15, Newark 20-25, P'lynn 27-Dec. 2.

LITTLE Perry O'More (Western, National Producing Co.): Aurora, Ill., 13-15, La Salle 16, Dixon 17, Morris 18.

LITTLE Perry O'More (Eastern, National Producing Co.): Greenville, O., 16, Bellefontaine 17, Marion 18.

MARGERY Daw (John Cort): Pittsburgh 13-18.

MAN Who Came Back (Wm. A. Brady): N.Y.C. Sept. 3-11.

MADON, Cyril: N.Y.C. Oct. 30-11.

MILLIONAIRE'S Son and the Shop Girl (Circuit): Birmingham, Ala., 13-18, Richmond, Va., 20-25, Washington 27-Dec. 2.

MY Mother's Rosary (Ed. Rowland): Washington 13-18, Balto. 20-25, Phila., 27-Dec. 2.

NATURAL Law (Merle H. Norwood): Ottumwa, Ia., 15, Bloomfield 16, Albion 17, New Sharon 18, Marshalltown 19.

NOTHING But the Truth (H. H. Frazer): N.Y.C. Sept. 14-18.

OBJECT—Matrimony (W. A. Brady): N.Y.C. Oct. 25-11.

O'HARA, Fiske (Augustus Pison Jr.): Iowa City 12-15, Clinton 16, Davenport 17, Quincy, Ill., 18, Alton 19, Decatur 20, Mattoon 21, Terre Haute, Ind., 22, Vincennes 23, Kalamazoo, Mich., 27, Grand Rapids 28, Jackson 29.

OLD Homestead (R. E. Folt): Nashville, Tenn., 13-18, Memphis 20-25, New Orleans 27-Dec. 2.

OLD Lady 31 (Lee Kussel): N.Y.C. Oct. 30-11.

OTHER Man's Wife (Eastern, Lambert Producing Co.): Lebanon, Pa., 15, Reading 16, Coatesville 17, Columbia 18, Allentown 20, Phoenixville 21, Harrisburg 22, Lewistown 23, Bellefonte 24, Houtdale 25, Du Bois 27, Kittanning 28, Scranton 29, Pottsville 30.

OTHER Man's Wife (Gaskell and MacVitty): Montevideo, Minn., 15, Marshall 16, Watertown, S. D., 17, Brookings 18, Sleepy Eye, Minn., 23, Winnebago 25, Laverne 26, Worthington 24, St. Peter 25.

OUR Little Wife (Selwyn and Co.): N.Y.C. 18-11.

PAIR of Silk Stockings: St. Paul 13-18.

PATTON, Wm. D. (Frank R. Smith): Philadelphia, Pa., 15, Mahanaka 16, Clyde 18, Belleville 20, Fairbury, Neb., 21, Blue Rapids, Kan., 22, Marysville 23, Holton 24, Horton 25, Maryville, Mo., 27, Lennox, Ia., 28, Lamoni 29.

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MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT. ESTABLISHED MAY 30, 1908

Here is a problem which at first consideration seems as insoluble as that famous question concerning the way of a serpent upon a rock, the way of a ship at sea, and the way of a man with a maid. Are the legitimate actor and actress, married, happier than the motion picture players in similar matrimonial bonds?

From the early beginnings of the stage, a favorite topic for gossip has been the married life of the players. Reams have been written on either side of the question, some contending that the exigencies of the profession rendered it impossible for disciples of Thespis to remain happy and married; others maintaining that Cupid prospered as well in the homes of united mummies as anywhere else. Why sock and buskin should interfere with the course of true love can hardly be satisfactorily explained by the facts that actor folk are so often widely separated from their partners, or beset by temptations to stray into "green fields and pastures new." True love should remain unaffected either by time, space or change. This would imply, then, that players have not the same capacity for the real article in love that ordinary mortals possess. Which again is refuted by the examples (possibly few enough) of actors who have remained married, and presumably happy, through long and useful careers. Is the answer that, in the majority of cases, living mimic lives so much of their time, actors come in time to regard life and its conventionalities in the same light? Does constant interpretation of roles, whose lines are freighted with burning passion, or which contain so many examples of infelicity and infidelity, cause the actual life of the player to assume the aspects of a joke?

But to return to our original question: How about the motion picture folk? Will this new medium for the expression of dramatic art alter the state of affairs? Will the daylight replacing, much of the time, the glare of the footlights serve to render the married film players less liable to stray, less susceptible to the blandishments of the opposite sex, more contented with the bondage of the wedding ring? Will the violet rays from COOPER-HEWITTS have a pathological effect, deadening those adventurous tendencies which are usually the spurs to Lothario-like meanderings down forbidden lanes?

Film actors are marrying quite promiscuously nowadays. Sometimes these unions seem like marriages of convenience, for financial reasons; at other times they appear to be the result of sincere affection. The industry is still young, it is almost too early to form

a definite conclusion as to the outcome of the majority of these matrimonial ventures.

How much has temperament to do with it? Does the possession of that useful and at the same time distracting quality make people incapable of steadfastness to vows?

Is not the great general public, the public of laymen, responsible for a deal of the trouble? Isn't it because the eyes of so many are focussed upon the marriages of players that they become

the unification of film interests throughout the United States with the formation of the Illinois Advisory Committee under the direction of Executive Secretary FREDERICK H. ELLIOTT. One of the most satisfying things in connection with this enterprise has been the development of an enthusiasm among those concerned, which according to report has been of the most pronounced character. Every available shoulder has been placed willingly to the wheel, and the work of the Association has been

are guilty. But let us first hear what our correspondent has to say:

"Through the columns of your valuable paper" he writes, "I should like to enter a protest against some phases of the acting the public has to endure upon the screen. For instance, as when the leading man is laboring under some form of strong emotion, in order to express adequately his volcanic feelings, he works his chest up and down like a pair of bellows. His expression at such times is more like—'how impressive I am!' than representative of the requirements of the scene. Anyone who has made any study at all of acting or who has been an observer of human nature, knows that we do not pump our chests up and down like a blowing porpoise under strong emotional conditions, but quite the contrary. Is it not a physiological fact that during intense or tragic moments the whole body becomes tense and rigid? But to the average movie actor the heaving chest is a great vehicle of expression. He employs it on all occasions.

"Then, there is another irritating piece of business so freakishly employed by the leading man. For instance, when a clue is discovered he forthwith proceeds to roll his eyes like a Hottentot . . ."

Mr. DWIGHT SMITH, writer of the foregoing, gives further expression of his opinions, but lack of space forbids the publication of his letter in its entirety.

It is quite true that there are film actors who forget the advice of the master dramatist: " . . . use all gently; for in the very torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness." But we do not feel that a sweeping criticism is just, for there are many players whom we have seen play, and who acted with restraint and naturalness. The tendency is to get away from the earlier modes and forms of exaggerated screen expression, and comparatively few good actors offend. When they do it may sometimes be the fault of the director. Therefore, we counsel our correspondent to have patience, and we have little doubt that, ere long, the heroes of the films will have reformed "altogether."—ADAM HULL SHIRK.



MARIE DORO.

Who Will Appear as "Oliver Twist" in Lasky Adaptation of Dickens's Story.

restive and Cupid takes to fluttering like a scared butterfly?

Is poverty, from whose approach 'tis said, love hastens to make an exit from the open window, and which is sometimes the fate of even good actors, responsible for much of the difficulty? But then some of our richest actors are the most married ones.

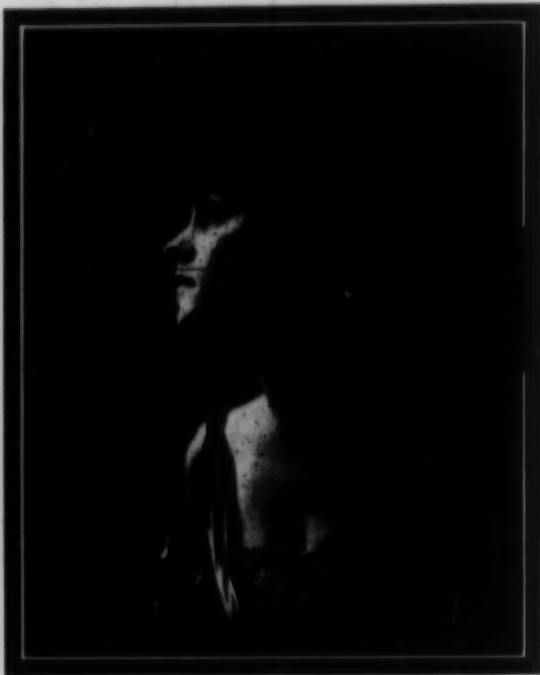
Summing it all up, we find that we have asked a lot of questions and answered none of them. Which supports our opening statement that it is a problem apparently almost insoluble.

Too much can scarcely be said in commendation of the progressive methods of the National Association of the Motion Picture Industry which have resulted in the auspicious beginning of a movement for

characterized by a lack of friction, internal dissension or petty jealousy. The value of this widespread organization to the industry has already been felt, and will become more apparent as time goes on. Organization is the order of the day, and it is essential that this be the outcome of concerted action on the part of men in the forefront of the industry. It is of such men that the National Association is composed.

A reader of THE MIRROR in Tryon, N. C., writes to register a protest against certain alleged tendencies on the part of leading men in screen productions which offend, he asserts, against art and nature. We are inclined to agree with his contentions, though we do not believe that by any means all players essaying heroic roles

Pay a visit with Mabel Condon to the Yorke-Metro Studios at Los Angeles. You can do this by reading The Mirror of December 2, in which issue will be found a detailed and attractively illustrated account of a trip through these busy studios, together with personal items about the players, directors and others who keep them busy.



Wm. N. Y.
ALICE BRADY, OF WORLD FILM CORPORATION,
Whose Work in "Bought and Paid For" is Highly Praised.

SEQUEL TO "DIAMOND FROM THE SKY" IN FOUR CHAPTERS FROM MUTUAL

**\$10,000 To Be Paid Author by American Co.; Activities Noted
All Along the Line**

Mutual Film Corporation announces a four chapter sequel to "The Diamond from the Sky," the sixty-reel photoplay of 1914-15, and the first chapter is to be ready for exhibitors after November 27. Each chapter will be in two parts.

The American Film Company, Inc., producers, is to pay the author of the sequel the sum of \$10,000 for the plot. The winner, chosen some weeks ago, will be announced to the public on the screen only coincident with and in the fourth chapter of the sequel.

The total scenario costs of "The Diamond from the Sky" and "The Sequel to the Diamond from the Sky" are thus brought to the remarkable total of \$20,000—which is declared by the Mutual to be the highest sum ever paid for a motion picture script. It will be recalled that Roy L. McCardell of New York was paid \$10,000 for the script of "The Diamond from the Sky," when his manuscript was selected out of a total of 19,301 submitted in the contest.

The cast of the sequel includes William Russell, Charlotte Burton and William Tedmarsh, in work which rivals their admittedly important successes in "The Diamond from the Sky."

A carefully planned advertising campaign is about to be launched by the Mutual both for the purpose of calling the motion picture exhibitors' attention to the production, and for the purpose of aiding him in realizing in profits on its box office value.

A number of important increases have been made by President John R. Freuler of Mutual in his executive staff and some resignations have also been put into effect.

D. J. Sullivan, formerly in charge of the serials department, is now assistant general manager. J. C. Graham, assistant to the president, will thus be given more time to attend to production matters, etc.

Larger quarters have been assigned to the publicity department under Terry Ham-saye on the fifth floor of the Consumers Building, Chicago.

Mutual's output has grown remarkably within the last half year and the various increases and changes are the outcome of this fact.

"Charity?" has been approved by a number of well known public men, among those commending the Linda A. Griffith's "graft" picture, or its purpose, being Dr. C. H. Parkhurst, and others.

William Russell in a tale of Indian life on the Nebraska reservations, heads the releases of the Mutual Film Corporation for the week of November 20. The title of the five-reel Mutual Star production in which Russell is starred is "Lone Star."

The story is by Kenneth Clarke, and this in itself speaks a lot for the success of the production. It was directed by Edward Sloman of the American Film Company.

Charlotte Burton, Harry Von Meter, Alfred Ferguson and Ashton Dearholt support Russell in "Lone Star."

"The False Clew," a two-reel Mutual drama, will be released on November 20, 1916. Dorothy Davenport is starred in this production.

George Ovey, in a one-reel comedy, "Jerry's Double Header," is released on November 24.

"An Artful Dodger," a one-reel comedy featuring Bill Parsons, is scheduled for November 25.

For the 26th of November, Rube Miller and Lillian Hamilton, famous for their comic actions with the Vogue Company, will appear in "Up the Flue," a two-reel Vogue production.

There are four one-reel scenes to be released this week. The second of the "Tours Around the World," "Reel Life," "See America First," on the same reel with "Kartoon Komiks" and the "Mutual Weekly."

NO LESSENING OF THRILLS IN SERIAL Pathe's "Shielding Shadow" Abounds in Them; Gladys Hulette Pictures Are Popular

There seems to be no limit to the imaginative powers of those who prepare "The Shielding Shadow," Pathe's serial, for the public's entertainment. In the eighth episode of the picture, which is produced by Astra, a terrific storm demolishes a light-house, the characters cross a narrow girder and a fight is staged in mid-air. These are only a few of the thrills promised in the episode for release tomorrow.

As a result of the great success of "The Mine Girl" and "Prudence, the Pirate," the Gold Booster Plays in which she starred, Gladys Hulette has become one of the most talked of stars in filmdom. In reviewing "Prudence, the Pirate," one magazine writer said a certain very famous

star would have to look to her laurels, for the little Hulette was pressing her hard. That remark aptly expresses popular sentiment. The sixteen-year-old favorite has come into her own and in parts calling for the impersonation of youth, buoyancy, sunshiny spirit and quaint individuality, her rivals are very few indeed.

Miss Hulette will next appear in "Her New York," which will probably be released some time in January.

The 8th release of Pathe's Florence Rose Fashion Films, which are proving very popular, is entitled, "A Day in New York with Betty." It was released on November 12th.

Florence Reutti is as charming as ever in the role of Betty, the heroine.

SUPERPICTURES, INC., IS LATEST

**Famous Players Denies New Concern is Acquiring Interest in
Company—Triangle Rumor**

After several months in which rumors and various announcements, unauthorized and otherwise, have been appearing in various trade journals, regarding a possible union of certain film interests and the formation of a new distributing concern, the statement made during the week past of the organization of the Superpictures, Inc., with a \$9,000,000 capital, seems to bring the whole matter to a focus, with the exception that mysterious allusions to the forthcoming control of one of the three largest distributing concerns in the country have been assumed by some to mean the Triangle distributing system.

The Triangle offices refused to make any statement on this score, but did not make any definite denial, suggesting that announcements in this connection should come from the other end.

Queried in regard to the matter, Frederick L. Collins, president of McClure Publications, who is named as vice-president of the new company, refused to make any announcement which would confirm the rumor concerning Triangle at the present time.

Manager Kenneth Hodgkinson, of Paramount, stated that there was nothing being done in the Paramount Corporation in relation to the new organization.

The statement of the Superpictures, Inc., in part is as follows:

"Rumors of important developments in the moving picture industry were confirmed by the formation of a \$9,000,000 sales and distribution company called Superpictures, Incorporated. The new company is chartered under the laws of the State of Delaware with six million seven per cent. preferred stock and three million common stock. The company is controlled by the men who founded the Paramount Pictures Corporation and the present owners of the McClure Publications. A nation-wide advertising and publicity campaign is contemplated.

The officers of Superpictures, Inc., are as follows:

"President, W. W. Hodgkinson, formerly president Paramount Pictures Corporation, president Progressive Motion Picture Company; vice-president, Frederick L. Collins, president the McClure Publications; secretary, Holland S. Duell, Duell Warfield and Duell, attorneys; treasurer, Raymond Pawley formerly treasurer Paramount Pictures Corporation, president Famous Players Film Company. The same four men constitute the board of directors of the new corporation.

"Mr Hodgkinson, who founded Paramount and conducted its affairs up to June of this year, and, with Mr. Pawley, is still a director of the company, is one of the best known men in the film business. He will be the active manager of the new enterprise.

The officers authorized the following statement:

"Superpictures, Inc., as the name implies, is formed to encourage, finance and distribute motion pictures of quality. It aims to standardize the motion picture distributing business through the maintenance of high quality in its own productions and methods and through the ownership of stock in other distributing concerns. To this end, Superpictures is acquiring a substantial interest in the Paramount Pictures Corporation, the Progressive Motion Picture Company, and the Famous Players Film Company, and within ten days will be in active control of one of the three largest distributing organizations in the country. The name of the latter organization is withheld at this time as a matter of policy.

"Mr. Collins and Mr. Duell, who own

a controlling interest in McClure's Magazine and other McClure publications, bring to Superpictures, Inc., the publicity connection and the financial strength essential to the highest success in this field.

"Superpictures' first release will be a series of seven pictures produced under the auspices of the McClure Publications and starring Nance O'Neill, H. B. Warner, Ann Murdock, Holbrook Blinn, Charlotte Walker, and other stars of equal magnitude. This series will be accompanied by a powerful advertising campaign in the important newspapers and magazines throughout the country, designed to establish in the public mind the name and significance of the word "Superpictures."

"Superpictures, Inc., will not confine its activities to the output of any one producer or group of producers, but will pick and choose from the product of the best studios those productions which measure up to its standards. These, and these only, will be called Superpictures. To this end, Superpictures has set aside a large proportion of its capital for the financing of unusual pictures which, in the present condition of film production, might not otherwise reach the public. It is not the purpose of Superpictures to produce pictures, but rather to see that such productions as it stamps with its trademark are efficiently managed, honestly sold, and adequately financed.

"Duell, Warfield and Duell, of 2 Rector Street, represent Mr. Collins and the McClure interests in the suit that is now pending against certain stockholders of the Paramount Pictures Corporation to compel delivery of stock under an option agreement of June 13, 1916, state that the incorporation of the new company, in which Mr. Collins is interested, has no effect on the present litigation except as it indicates the probable ultimate possession of the Paramount stock in case the action is successful."

The report published in at least one semi-trade journal concerning the Triangle Company, alleged that a deal had been practically consummated whereby a syndicate headed by W. W. Hodgkinson would take over the present Triangle exchanges throughout the United States, handling not only the present output, but the McClure pictures as well. The purchase of the Triangle exchanges, it was alleged in the article, involved a sum of \$1,800,000.

It was this article regarding which neither confirmation nor denial could be obtained from Triangle offices.

Another rumor in this connection is that the new company was acquiring the control of the Triangle distributing organization for a period of three months. This also remains unconfirmed.

In referring to the announcement issued by Superpictures to the effect that that organization is acquiring a substantial interest in the Famous Players Film Company and that its treasurer, Raymond Pawley, was formerly president of the Famous Players, Adolph Zukor, president of the Famous Players Film Company and of the Famous Players-Lasky Corporation, made the following statement:

"None of the officers of Superpictures has ever held any office or any stock, nor is Superpictures now acquiring any interest in the Famous Players Film Company. All the stock of the Famous Players Film Company is owned by the Famous Players-Lasky Corporation, and I have been the president of the Famous Players Film Company uninterruptedly since its inception, in April, 1912."

(Continued on page 24)



CHARLES RAY AND MARGARET THOMPSON.

In a Scene from "The Honorable Algy," Triangle-Ray-Bee.

ESSANAY CO. ANNOUNCES TWO NOVEL IDEAS IN PICTURES

"Black Cat" Features and Series, "Is Marriage Sacred?" To Be Unusual

Two special lines of features are announced by George K. Spoor, president of Essanay as emanating from that company, one to be known as "Black Cat" features, the other a series of stories under the general caption "Is Marriage Sacred?"

Mr. Spoor has purchased the rights to 100 special stories from *Black Cat Magazine*, which are being put into photoplay form, and released through the General Film as the "Black Cat" pictures. Each story is complete in itself, bearing no relation to the other stories on the program except all will have the same distinctive style. Each one of these features will carry a thrilling plot and intense dramatic interest. The screen time of these features will be approximately 33 minutes each.

They will be released every Tuesday beginning with Dec. 5. Mr. Spoor has announced the first four of these features to appear in December as follows: "The Egg," released Dec. 5; "As in a Looking Glass," released Dec. 12; "The Little Brown Mole," released Dec. 19, and "The Girl God Made for Jones," released Dec. 26.

Mr. Spoor is planning, and in fact has already started a special line of advertising on these features. The "Black Cat" will appear in all advertising; it will appear on the paper; and the exhibitors will all be able to hang out a "Black Cat" cutout on the night the feature appears in his theater.

There are twelve photoplays in the series, "Is Marriage Sacred?" each complete in itself, carrying a separate title, but bearing on the subject. The first release will be Dec. 16 through the General Film Company, and the films will be released each Saturday thereafter until completed. Another series of stories under a general title will be announced after these are finished. The screen time will be approximately 33 minutes.

While dealing with this delicate subject, Essanay announces that every photoplay is clean and wholesome and morally uplifting.

Although the screen time of these two special brands is announced as approximately 33 minutes, it was decided to call them features, because it was believed that the merit of the photoplays warranted it. Mr. Spoor's idea being that the merit of the play rather than the screen time should determine whether or not a picture should be called a feature.

Essanay stars will appear in all these productions.

VITAGRAPH PROGRESS

Gradually are specific instances being revealed of the progress made at the Greater Vitagraph plant in Brooklyn since the notable recapitalization of last spring. So broad was the scope of contemplated improvements, that the work of betterment had slowly to gather momentum. But now almost daily some announcement is made showing how comprehensive were the original plans. President Albert E. Smith has made a number of appointments and inaugurated policies that indicate the ideal trend of the improvements undertaken. Some of these are in the matter of facilities and others in the matter of organization.

To carry out the great program of production, which is personally in charge of Commodore J. Stuart Blackton, a great increase in facilities has been required. Some important pictures are in the course of completion.



(C) Du Gaston, N. Y.

WILLIAM RUSSELL,
The Well-Known Mutual Company Leading Man.

STARS THAT WILL TWINKLE ON PARAMOUNT PROGRAM



PAULINE FREDERICK,
In "Nanette of the Wilds," Famous Players.



DORIS KENYON,
A Famous Players' Star.



LENORE ULRICH,
Morocco-Pallas Star in "The Road to Love."

DORIS KENYON ENGAGED BY FAMOUS

Will Play Opposite Frank McIntyre in "The Traveling Salesman;" Thomas Meighan Arrives from West

Doris Kenyon has been engaged by Famous Players to play opposite Frank McIntyre in the screen version of the stage success, "The Traveling Salesman," scheduled for release on Paramount Program, December 18.

Miss Kenyon is a native of Syracuse and was educated at Packer Collegiate Institute, in Brooklyn, studying languages later at Columbia University. She is a student of singing, and it was while she was engaged in the latter pursuit that she became acquainted with Victor Herbert. He was so charmed by her personality and her ability that he obtained an important role for her in his recent opera, "Princess Pat," in which she was very successful.

Since that time Miss Kenyon has been engaged before the motion picture camera at various studios, her work attracting the attention of the Famous Players and so impressing them that she was engaged for an important role in the McIntyre produc-

tion despite her comparative inexperience. Thomas Meighan, well-known Lasky player, has arrived in New York from Hollywood, Cal., and will now be permanently stationed at the Famous Players studio in the east. The transfer of Mr. Meighan is, of course, made possible by the merger of the two producing companies on the Paramount Program.

This is the first time that Meighan has been east since he played the role of the attorney for the defense in "On Trial" before joining the Lasky Company.

Since joining the Lasky Company he has played with Charlotte Walker, Laura Hope Crews, Edna Goodrich, Blanche Sweet and Marie Doro. As co-star with Anita King, Meighan was extremely successful in "The Heir to the Hoorah," which was released October 26th.

It has not yet been decided with whom Meighan will appear at the Famous Players studio.

"LESS THAN THE DUST" SWEEPS THE COUNTRY

Mary Pickford's New Picture from Artcraft Proves Thorough Success, Returns Indicate

Returns coming in from the eighty theaters where "Less Than the Dust," Mary Pickford's new vehicle, released by Artcraft, was given a first showing, indicate that all records have been broken by the picture and the election day holiday enabled receipts to soar to unexpected heights.

Indifferent to politics, unmindful of inclement weather and intent only upon being among those present at one of the numerous premieres of the first Artcraft production, more than 40,000 New Yorkers jammed the Strand, Broadway and Academy of Music, on Sunday, November 5, when the long awaited production of "Less Than the Dust" was made. "Such was the demand to see Miss Pickford's first release by her own company," stated a New York daily, "that the three larger theaters named presented it at once. Thus more than forty thousand persons attended Miss Pickford's premiere in this city."

Patrons who expressed themselves were unanimous in their praise of the new picture. Many were frankly surprised to see their favorite in a vehicle so unlike anything in which she had ever appeared, but all declared their approval of the massive production with which she had been surrounded. The comedy scenes were enthusiastically received and there was much spontaneous applause for the spectacular and thrilling situations. Edward J. Howe's original musical accompaniment came in for its share of approval.

CHANGE VITAGRAPH RELEASES

Third E. H. Sothern Picture To Be Released January 8

Owing to circumstances over which it had no control, the executives of the Greater Vitagraph Company have found it necessary to make a slight revision in the releases for the month of January.

On the second Monday, January 8th, exhibitors will have an opportunity to book for first runs "The Man of Mystery," the third E. H. Sothern production in place of "Indiscretion," which is moved down for release on the 15th.

"The Man of Mystery" is an adaptation of the romantic situations evolved by Archibald Claverling Gunter in his popular book entitled "The City of Mystery."

By inserting "The Man of Mystery," on January 8th, the other productions announced for the concluding Mondays of the month are moved down in order. "Indiscretion," with Lillian Walker as its star, will be released January 15th; "Her Right to Live," with Peggy Hyland and Antonio Moreno will be released January 22nd. This production has also been renamed; it was formerly referred to as "The Little Brown Sparrow."

CANADIAN WOODS AS BACKGROUND FOR "NANETTE"

Famous Players Production of Picture Stars Pauline Frederick

With a background of the Canadian woods, the Paramount picture, "Nanette of the Wilds," starring Pauline Frederick and produced by Famous Players, to be released Nov. 27, promises to be unusually attractive.

The other feature for this week will be "The Martyrdom of Philip Strong," which is founded on the works of the Rev. Charles M. Sheldon, "In His Steps" and "The Crucifixion of Philip Strong."

This week marks the return of Pauline Frederick to the screen under her new contract recently signed with the Famous Players, and it will be the first time that she has been seen since her exceptional production of "Ashes of Embers." "Nanette of the Wilds" is a tale of the celebrated North West Mounted Police, written by Willard Mack, the well-known author and actor who plays opposite Miss Frederick, the production having been made under the direction of Joseph Kaufman. In addition to Mr. Mack, those who appear in support of Miss Frederick are Charles Brand, Frank Joyner, Wallace M. Dudley, Macey Harlan, Daniel Pennell, Jean Stewart, and Robert Courtville.

The adaptation for the screen of Rev. Charles M. Sheldon's two famous books, to be featured under the name of "The Martyrdom of Philip Strong," was made especially for Paramount with an all-star cast, directed by Richard Ridgely, and tells the story of Philip Strong, a rising young pastor of a fashionable church, who symbolizes the spirit of Christ on this earth and addresses his fellow-men. "Man you are a living lie," which phrase he suddenly realizes the force of, while surrounded by luxury and lionized by a wealthy congregation.

"FLOW GIRL" AT THE STRAND

At the Strand Theater Mae Murray is appearing in a new photo-dramatic feature entitled "The Flow Girl," a play which carries the audience from the South African veldt to drawing rooms of fashionable London society. The play is from the original story by Edward Morris, adapted for the screen by Charles Sarver. Jesse L. Lasky is the producer.

Another chapter of Dittmar's "Living Book of Nature," the Zoological feature is also shown, together with a new comedy, travel and scenic studies and the Strand Topical Review, containing the latest news pictures of interest from this country and abroad.

VIVIAN REED was overjoyed when she was sent to Chicago from Los Angeles to work in Selig features. Chicago is Vivian's home town, but she has been kept so busy appearing in Selig productions made at the Los Angeles studio, that she has not had time to pay it even a flying visit.

BRADY EXPLAINS THE BIG ADVANTAGE OF FOREHANDNESS

World Pictures in Readiness Full Six Months in Advance

The advantages of having photoplays in readiness a full six months in advance was discussed by William A. Brady, director-general of World Film Corporation, recently.

"The benefits are many and of great importance," said Mr. Brady. "Some of these have been mentioned already, but one of the most vital is that the plan enables us to eliminate possible defects in a picture before its release."

"For example, some time ago at a private view I found that one of our pictures dated for release four or five weeks ahead could be materially improved by certain changes which suggested themselves during the run-off, and I immediately set it back for two months, moving another play up to take its place. Then one evening I went to work with the director of the imperfect picture, and by three o'clock in the morning we had it in such shape that when it was finally issued the success was very great."

"If we had not been in a position to hold this play back it might have been received with disfavor, or at least severely criticized, whereas the comments were very cordial indeed. You see, we are in a position to go over our pictures again and again, examining them from every conceivable angle, and not alone that but to let enough time elapse between these examinations to give us clear minds."

"The improvement which has been very generally noted in World pictures and which is responsible for the great increase in our business, is not due to the overshadowing genius of any individual, but to the constant, patient and intelligent application of those who make the pictures and the others who sell them. Regarded from all points of view, I believe the World concern at this time is as close to one hundred per cent. efficient as any organization of its magnitude can be."

"I will add that the policy of completing our productions months in advance has worked out so well that it will be continued and probably amplified in the future. We are already working on no less than six additions to the list that was published about a month ago."

HONORS FOR LANGLEY

Edward M. Langley, technical chief and art director of the American Film Company, Inc., has been elected president of the Goodfellowship association of the studio, a fraternal and social organization maintained by the studio force.



WASH, N. Y.

GEORGE M. COHAN,
Artcraft Pictures.



GEORGE IRVING,
Director of Frohman's "The White Inc. Hour."

FAIRY TALE VEHICLE FOR MARGUERITE CLARK

Will Appear for Famous Players in Screen Version of "Snow White"

What is looked forward to as one of the film events of the year is the forthcoming production by Famous Players of "Snow White," from the Grimm fairy tale, with Marguerite Clark starred. It was in this same vehicle that she made a success on the speaking stage. Appropriately enough "Snow White" will be released on Christmas day by Paramount.

It will be remembered that Miss Clark appeared in an adaptation of Mark Twain's great story, "The Prince and the Pauper," last Christmas, and that the year before found Mary Pickford starring in "Cinderella," at that season of the year.

It was under the personal direction of Winthrop Ames that Miss Clark starred in the stage version of "Snow White," and it is therefore of particular interest to note that Mr. Ames has consented to give his personal assistance and advice in the converting of the play into a motion picture. The first tangible instance of the interest which Mr. Ames is to take in the picture may be found in the fact that he is going to supply the Famous Players with the original costumes which were used in the stage presentation.

When "Snow White" was produced at the Little Theater, Marguerite Clark was declared by critics to have been an ideal Princess, her personal charm making her immeasurably attractive in addition to the delightfully useful little character which she portrayed with such vivacity.



FOUR VITAPHONEATERS.

Re-Map between Scenes of "Whom the Gods Destroy," the Latest Script by Commodore J. Stuart Blackton and Cyrus Townsend Brady. Standing, Harry Morey and Robert Gaillard. Seated, Alice Joyce and Director William P. S. Earle.

LENORE ULRICH IN NEW FILM PLAY

Morosco Announces "The Road to Love" as Vehicle for Popular Screen and Stage Star

"The Road to Love," an Algerian tale, with Lenore Ulrich in the leading role, is announced by the Oliver Morosco Photoplay Company for release early next month on Paramount Program. The story is by Blanche Dougan Cole, and adapted by Gardner Hunting.

In this production the popular star of the screen and stage appears as Hafsa, the daughter of an Arabian chief, who loves a young American against the wishes of her father. Her love is reciprocated but her sweetheart is captured by her angry father and sent away to be sold as a slave. The unfolding of the story, it is said, displays many dramatic situations in which Miss Ulrich is called upon to put forth her best histrionic efforts.

Various artistic effects have been secured in the elaborate Arabian settings of the story and sunset desert scenes. Both in points of dramatic effort and stagecraft "The Road to Love" is said to be the greatest production in which Lenore Ulrich has been seen on the screen to date. Her adaptability to such characters as Hafsa is readily apparent, and that this characterization will add greatly to her rapidly growing prestige as an actress par excellence is confidently expected by the producers who feel that they will register

another screen triumph with this production.

Scott Sidney, whose success as a director of prominence needs no retelling, produced "The Road to Love" with the assistance of an expert technical force including James Van Trees who supervised the photography. The majority of the scenes were taken in the desert and one of the thrills of the subject is a severe sand storm in which the players were caught while the photoplay was being produced. The storm was photographed and embodied in the story. Street scenes of Algerian towns have been carefully duplicated and a small fortune was expended in the staging of Sidi Malik's garden.

In the chief supporting character to Miss Ulrich is Colin Chase, whose splendid work in recent Pallas productions prompted the producers to secure his future services under a long term contract. Lucile Ward, whose notable characterization of the old colored mammy in Vivian Martin's recent Pallas release, "Her Father's Son," will be remembered, appears in the role of Leila Sadiya. Others in the large cast include Estelle Allen, Alfred Vosburgh, Henschel Mayall, Joe Massey and Alfred Longworth, all of whom are well and favorably known to the public.

LOSES FORTUNE RATHER THAN QUALITY

Wm. N. Selig Tells How He Caused Picture to Be Remade at Loss of \$50,000

"Figuratively speaking, I tossed fifty thousand dollars out of the window recently," stated William N. Selig in the course of a recent interview. "A seven-reel production had been in the course of making; I had received flattering reports as to the merits of the drama, reports that gave me very high hopes. The film was completed and I viewed it. I was disappointed. The story was a good one, the photography was good, there was a very capable cast of players, several stars in fact but there was something missing which, to my mind, put this production below the par of Selig Red Seal Plays. I ordered the picture remade. That order cost me fifty thousand dollars in cash."

As I stated when the formation of the Kleine-Edison-Selig-Essanay service was announced, I propose to release only dramas of the highest class in that organization. I propose to observe no special release date. The author of the proposed play, the director and the players are to have all the time necessary. There will be no hurry, no rush to complete a picture in time for a certain release date. And, above all the production must be unusual, must have merit like, for instance, "The Country That God Forgot," "The Rosary," "Into the Primitive," or "Thou Shalt Not Covet." No matter what the expense incurred, or the time employed on a production, if it does not measure up to the standard I have set, that production goes into the discard.

"And there can be no more excuses on the part of authors and directors, that they were hurried." I am giving all the time wished for and if, in plenty of time and with plenty of money, my producers cannot turn out high-class comedies and dramas, well, others will be summoned.

"The Selig Company is now releasing a number of Red Seal Plays through Kleine-Edison-Selig-Essanay Service, and all of them are proving popular. These productions include: "The Carpet from Bagdad," with Kathryn Williams; "The Millionaire Baby," with Grace Darmont; "The Circular Staircase," with Eugene Besserer; "A Black Sheep," with Otis Harlan; "The Prince Chap," with Marshall Neilan; "The Country That God Forgot," with Tom Sant-ochi and George Fawcett. These and other Selig Red Seal Plays are, according to reports, increasing in popularity."

"There has been a cry to raise the standard in motion picture production. I believe that all the film manufacturers, those of responsibility, are doing their utmost to raise and maintain the art. Productions totaling hundreds of thousands of dollars are being discarded yearly by a number of manufacturers who have believed these productions are not up to the standard of their regular releases. The Selig Company is not releasing features by routine. There may be one release yearly or two dozen, it all depends on the quality. Selig pictures are proving very popular with exhibitors, it is reported."

ALICE JOYCE CHOSEN

Who will play the female lead in "With-in the Law" for the Vitaphone screen version of Bayard Veiller's tremendous stage success has been decided. Alice Joyce has been chosen to play Mary Turner, the heroine. The strongest male role, that of Joe Carson, has been given to Harry Morey. Mr. Gilder will be played by Anders Randolph, the popular "heavy," while Dick Gilder will be in the hands of Walter McGrath. Other good parts are to be taken by Adele DeCarde, Robert Gaillard, Billie Hillings, Gladden James and Miss Hume. In addition the well-known parts of Inspector Burke and Detective Cassidy will be played by two recruits to the screen drama who had conspicuous success in their roles in the stage production, respectively, Eugene O'Hourke and Johnny O'Meara.

Miss Joyce and Mr. Morey are being directed by W. P. S. Earle, who directed them in J. Stuart Blackton's vital American epic, "The Battle Cry of War." Everything is being done to make this motion picture presentation of the great story from the legitimate stage outshine anything that has ever been done with an adaptation of the kind.

GAUMONT SPLIT-REELS

The Mutual branches report that film of Gaumont's split-reel, "See America First" and Gaumont Cartoon Comics, never lies upon the shelf after what is regarded as the natural life of the film. These reels are in great demand because of the happy combination of American scenery and humor. They are proving especially popular for children's matinees and morning performances. The advantage lies in the fact that the child's interest is aroused and its imagination stimulated by some well-taken pictures of historic importance or scenic beauty, and then come Harry Palmer's animated cartoons with their naive and appealing sense of humor. Since adults are but children of a larger growth, the pictures enjoy the same popularity with them.



VIOLA DANA,
In Edison's "The Cossack Whip,"
K. E. S. E. Service.

SUPERPICTURES, INC., IS LATEST

(Continued from page 22)

Hiram Abrams, president of Paramount Pictures Corporation, when shown the statement, issued recently, by W. W. Hodgkinson, relative to his new affiliations in the motion-picture industry, stated that any interest acquired by Superpictures, Inc., in Paramount Pictures Corporation could in no event be greater than and would absolutely be limited to the stock owned by Mr. Hodgkinson and Raymond Pawley, directors of the Corporation, and their associates. Their holdings, it was made plain, would not in any manner affect the present control of Paramount Pictures Corporation, and its present policy of distributing the productions of Famous Players, Lasky, Morosco and Pallas Pictures.

When Mr. Abrams was asked to make a statement as to the suit of Mr. Collins against the Paramount Pictures Corporation, to enforce an alleged option on its stock, he said that that was a matter for the courts to decide and that he had no comments to make regarding same.

NEW FILM FOR ANITA STEWART

In her forthcoming picture, "The Girl Philippa," Anita Stewart was "somewhere in France." In a picture she has just begun to follow it the sparkling Vitaphone star will still be abroad; to be specific, in Russia.

The story is "The Glory of Yolanda," by Mabelle Heikes Justice. Miss Stewart will play Yolanda. Her leading man will be Evert Overton, while others in the cast include Denton Vane, John Arlzonka, Anna Brody, Bernard Seigel and Mr. Turin.



HELEN GIBSON,
In a Thrilling Moment of Kalem's "The Hazards of Helen."

MARION CRAIG WENTWORTH

An Interview and an Appreciation

BY ADAM HULL SHIRK

Marion Craig Wentworth is one of the most intensely spiritual women I have ever met. One cannot be in her presence for long without realizing this fact and, while the screen version of her play, "War Brides," just produced by Herbert Brenon and released by Selznick, will most probably be successful, as it deserves to be, it is quite apparent that the greatest achievements of Mrs. Wentworth will be by means of a medium which will permit the use of the spoken word.

Nevertheless, she finds the translation of her play to the screen highly interesting as a process, and is lavish in her praise of Mr. Brenon's accomplishment.

"He seems to have succeeded in imparting a swiftness of action to the production," she declared, "which carries it on wonderfully and carries the spectator with it. You are scarcely conscious of those moments when the star is absent from the screen, moments which very often prove distracting. I don't know just how he has done this, but he has preserved the continuity splendidly and brought out the dramatic points in a most striking manner. Furthermore, every player seems entirely suited to the role allotted to him, and the picture, to me at least, is filled with sustained interest."

"I feel that the motion picture if only by reason of the fact that it brings entertainment and instruction to so many people is worth while, though, of course, I can never lose my affection for the speaking stage, because the voice and the living presence of the players always mean so much to me."

"How did I come to write 'War Brides'?" she smiled, in answer to my question. "Why I suppose it was largely the result of my intense feeling for those women over there in the warring countries. It may be that the flash came to me as I stood looking at my own sleeping boy and thought of the years of care I had given him, of the times when I had watched him through periods of illness, the anxiety, the joy at his recovery, and then of the awful possibility that I might have to send him forth some day to be shot down... what was it but the love of a mother for her own that gave me the depth of feeling which made it possible for me to write the play?"

"As I see the world moving about me," she continued, "note the undercurrent of unrest, I feel the impetus of the new force that is seething, growing, coming to the surface with remarkable rapidity. I have sometimes imagined that it was the thought itself, the thought of a wonderful ideal toward which we are progressing, which was taking hold of the people, forcing them

to an awakening; a great force that is irresistible, making for the federation of the world, the brotherhood of man, against which nothing can stand. I felt this undercurrent as I crossed the continent from my peaceful Santa Barbara home, felt it in the excitement of the election, and in the result of that election. It was not the man, so much, perhaps, but the fact that he seemed to stand for those ideals toward which we are reaching out in our desire, our need for a new basis of life. I was speaking to a friend the other day who, while he seemed to think that Europe might be involved in war for almost a decade, believed that in the end would arise a new generation of which we can have no conception. And where should America stand if not at the forefront of the great movement for a world federation?"

"So you see," she went on, "I have ideas for plays seething in my mind, and I am never so happy as when I can begin work on a play, see it grow, build it, bring it into form. I have not contemplated seriously writing directly for the screen, though I might do so, for it has, as I said before, the great value of reaching a tremendous audience."

In the course of our chat, Mrs. Wentworth paid a charming tribute to two of the most famous people of the stage—William Gillette and Sarah Bernhardt. Of the latter, she spoke feelingly of her fortitude, her courage, her refusal to succumb to whatever untoward circumstances or the advance of age.

"It is art that keeps people young," said Mrs. Wentworth. "Those who care for and employ their time with beautiful things may smile on the encroaching years."

Of William Gillette, she remarked his intense repose and the strange quality in his voice, like a cry, which holds his auditors and gives him an individuality that is distinctive and unforgettable.

"I must return to the West, shortly," said Mrs. Wentworth, "but it will only be for a short stay, when I shall come back to New York. Since arriving here it seems I have been unable to find a quiet spot after my peaceful surroundings in the West. But there is so much to do, so much that a woman may do, in this wonderful age in which we live, that I cannot be idle."

Marion Craig Wentworth has already evidenced the power she holds in her pen. She is also a perfect type of the wonderful women of to-day, who combine with their progressiveness, their determination to take a large part in the affairs of the country, a splendid idealism... the sort of spirit which will play no minor role in the great world drama which is now approaching, to all appearances, a stupendous climax.

HE SHOWS FORTITUDE

Milton Sills, Injured while Working in International Serial, Works On

Milton Sills, leading man for Mrs. Vernon Castle in the International's prapardness serial, "Patria," knows what it means to present a smiling face while suffering excruciating pain. He underwent that unpleasant experience one day recently.

In one of the scenes of "Patria," Mr. Sills, who plays the part of Donald Parr, of the U. S. Army, raises a heavy flagstone that conceals the entrance to a vault, where \$100,000,000 is stored. When he lowered it again the stone, weighing several hundred pounds, struck the end of his foot, wedging the point of the shoe between the movable stone and the adjoining solid one. Mr. Sills's great toe was broken and badly crushed. Without a murmur he continued to the end of the scene. He was unable to walk for several days, but is at work again, although it is necessary for him to use a cane.

Peggy Hyland, after finishing "Her Right to Live," and Marc MacDermott, after finishing his work in "Whom the Gods Destroy," are working together for their next appearance in a drama by Mabelle Heikes Justice, called "The Grand Duke." The title role, however, will be played by little Bobby Connelly. Others in the cast are Templar Saxe, Brinsley Shaw, Mrs. Remley, Harry Southwell, Miss Nellie Spitzer and Miss Curley. John Robertson, the well-known "heavy" and director from the Bay Shore studio, is in charge of the direction of this Vitagraph five-reel production.

Mabel Condon in the December 2 issue of The Mirror will tell all about her recent visit to the Yorke-Metro studios at Los Angeles. This special issue will be illustrated by many original photographs and will give a pleasing description of the studio and the people who work there.

SCREEN CLUB'S ANNUAL BALL

Leading Manufacturers Box Holders—Novel Grand March Promised

The final arrangements for the Screen Club's annual reception and ball at the Hotel Astor, Saturday, Nov. 18, have been completed. King Baggot, the founder and first president of the club, will head the reception committee. Frank Carroll the ball committee, while J. H. Gerhardt and Jule Burnstein will look after the tickets and boxes. The lighting and electrical effects will receive the attention of Will C. Smith as heretofore.

Something novel is promised in the way of the grand march. Oscar Lund will have the direction of the grand march. He has designed one formation among others which will represent the initials of the names of the club's three presidents, B. K. and J. King Baggot, James Kirkwood, and the present incumbent, Billy Quirk. Twenty-five members of the club are now rehearsing the movement, so that it may be put over without a hitch on the big night. The music will be provided by the Astor's great organ and its concert orchestra. The grand march will be led by the president, Billy Quirk, and Norma Talmadge.

Included among the boxholders up to going to press are: P. A. Powers, Famous Players-Lasky Corporation; Carl Laemmle, Greater Vitagraph; Fox Film Corporation, Universal Film Manufacturing Company, Bluebird Photoplays, Lewis J. Selznick Pictures, Monmouth Film Company, William A. Brady, E. K. Lincoln, Edwin Carowe, Adam Kessel, Jr., J. V. Ritchey, Herbert Brenon, "Doc" Willat, Herbert Blache, Paul Scardon and Harry Morey. George W. Terwilliger and Joseph W. Farnham, Barry O'Neill, Robert Warwick, and Nicholas Power Company.

NEW KATHLYN WILLIAMS PICTURE

"Redeeming Love," the initial subject in which Kathlyn Williams will appear for the Morosco Company, is nearing a completed state and will be released on Paramount program the end of next month. It is stated that in this picture a thrilling automobile accident furnishes one of the most spectacular scenes ever filmed.

Work on Miss Williams's second Morosco picture commences to-day. A distinctly noticeable feature in connection with stories and scenarios received from free lance writers at the Morosco studios of late is the fact that they are similar in one respect. The similarity is that the different authors from all parts of the country ask that if accepted their stories be produced with Miss Williams in the leading role.

TAKES "CRISIS" TO CHICAGO

H. A. Sherman Has Conference with Wm. N. Selig—Another Deal Made

Harry A. Sherman, of Sherman-Elliott, Inc., arrived in Chicago, Ill., from New York city on Wednesday, Nov. 8, and immediately announced another big deal having to do with "The Crisis," produced by the Selig Company. Mr. Sherman announced that the Masterpiece Film Corporation has purchased all rights for the States of Missouri, Ohio, Pennsylvania, Maryland, Delaware, District of Columbia, Virginia and West Virginia. Mr. Sherman states that the price paid for exclusive rights to the above territory was \$100,000.

Mr. Sherman was in Chicago for a business conference with William N. Selig and is enthusiastic over the outlook for "The Crisis." He again made the prediction that the Selig film will prove to be one of the most popular productions of the past few years.

"The Crisis" has everything," declared Mr. Sherman. "There is a wonderful plot, a fine cast, and, above all, a great big story. 'The Crisis' is more than a series of beautiful pictures—it is a drama of American life, a story of American people. We expect to open in Chicago just as soon as an appropriate theater is engaged. Perhaps premiere presentations will be made simultaneously in New York city and Chicago. I shall open my Western offices in Chicago within the next week or so."

PICTURE IS REAL CIRCUS

International's "Jockey of Death" Abounds in Thrills

Few moving pictures, it is said, contain as many thrills as "The Jockey of Death," the first of the Adventure Series to be released by the International. Dare-devil and breath-taking circus acts follow each other in quick succession from beginning to end of the five full reels. The two principal parts in the screen drama are taken by Mlle. Evelyn and M. Arturo, the famous stars of Busch's circus, known as the Barnum and Bailey of all Europe.

One of the most remarkable of these "stunts" is a slide down a wire cable from the top of a mountain to the bottom without safeguards of any kind. The cable was stretched by a fuel company to convey the firewood cut on the mountain top to the valley. The hero and heroine of the story, closely pressed by their pursuers, seize a bundle of faggots lying ready to be sent below, hang it to the cable, and clinging to the bundle, one on each side, dash down at terrific speed a thousand feet or more. Every foot of the daring slide is clearly shown, even to the terrific tumble the two performers receive at the end of the cable along with the bundle of faggots.

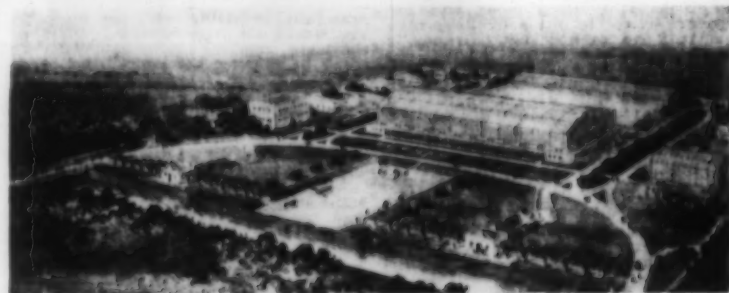
The cable slide is a real thriller, but it is only one of a score depicted by these daring performers in the great photoplay of circus life, "The Jockey of Death."

At the conclusion of filming a Big V comedy, "Bullets and Bullets," being produced by Vitagraph, an automobile ran over Patsey DeForest, comedienne, and dangerously injured her.

Miss DeForest was severely bruised and had to be removed to a hospital. Until she recovers Alice Mann is playing in the Big V comedies for Vitagraph.

GOTHAM CORPORATION TO HAVE TEXAS STUDIOS

New Concern Purchases Hot Wells Property in San Antonio—Plans Extensive Developments



BIRD'S-EYE VIEW OF GOTHAM CITY. San Antonio, Tex. (When Completed).

With the incorporation of the Gotham Pictures Corporation, on November 4th, one of the largest producing and releasing organizations in the country takes its place in the motion-picture industry.

Plans which have been maturing up to now, could not heretofore be given out to the motion-picture world. The first step of importance was the purchasing of the Hot Wells property at San Antonio, Texas, from Colonel Ike T. Pryor. This property, which is well known throughout the country as a health resort, consists of one hundred and fifteen acres of land, upon which is the famous Hot Wells Hotel, and bath houses. The hotel contains one hundred and twenty rooms. This property is so situated that it permits of the building of studios that may be the largest in the

TALENT ENGAGED BY THE ART DRAMAS PRODUCERS

Companies Obtaining Players, Directors and Others for Forthcoming Productions

In the studios of the several producers of the Arts Dramas Program there is no little activity, as the company is preparing for its first release, scheduled for the first part of December.

Although all of the producers have maintained suitable companies heretofore, the new Art Dramas arrangement, which calls for the release of one feature each week, has made it necessary for them to add considerably to their acting and directing forces. The field is being surveyed very carefully, and a number of people who have made good with other companies have already been engaged.

Frank Crane, who has produced many successful feature pictures for other companies, has been obtained by the U. S. Amusement Corporation. Mr. Crane will undertake the direction of Jean Sothorn, who was discovered not long ago on the vaudeville stage by William Fox, who featured her in a number of his pictures.

The Van Dyke Film Production Company has engaged George Terwilliger, who has also made a number of highly successful pictures. Mr. Terwilliger was originally a newspaper man, and his first active employment in the picture business was his engagement as scenario editor by the Alliance company, where he remained for a year. He then went with the Lubin Company, where he both wrote and produced features for over three years. Mr. Terwilliger is the author of a number of pictures which the Biograph Company, many of which are still earning money today. He is also the author of the picture which he is directing at the Van Dyke studios, which has not yet received its final name.

The star of the Van Dyke production which Mr. Terwilliger is directing is Gertrude McCoy. Miss McCoy is, of course, one of the best known screen actresses, and has a large following throughout the country. It is stated by G. H. Wiley, the general manager of the Van Dyke Company, that Miss McCoy's work in the picture she is now engaged in exceeds in quality anything she has ever done before.

Ralph Dean, who has been with the Frohman Amusement Corporation for the past two years, and who has had a great deal to do with the general excellence of that company's pictures, will direct the productions of the William L. Sherrill Feature Corporation. In addition to Mr. Dean, the Sherrill company has under consideration the services of Mabelle Trunnelle, Dorothy Bernard, Florence Deshar, Elinor Woodruff, Jack Sherrill, and many other notable performers whose work has stood out in the past.

The Erbograp Company has not yet made an announcement of the people it has engaged for its Art Drama productions, but it is known that several prominent people are under consideration. A definite statement will probably be forthcoming in the course of the next few days.

EDNA PURVIANCE gave a Halloween party for the members of the Charlie Chaplin Company. They bobbed for apples and pulled taffy, and Eric Campbell dressed up like the Devil.

Directly through the property runs the San Antonio River, which acts as a dividing line between the hotel and the studio site. Marshall W. Taggart, the president of the Gotham Pictures Corporation, is now in San Antonio taking up the work for the construction of the studios and the general overhauling of the entire property which henceforth will be known as Gotham City. During 1917 the company plans to make and release fifty-two features and three serials, and this schedule will be followed thereafter. Already plans have been consummated for the acquiring of directors, players and writers. Some very well-known names have already been placed under contract for the Gotham Pictures Corporation.

FEATURE FILMS OF THE WEEK IN REVIEW

"THE DOLLAR AND THE LAW"

Five-part Drama Written by Irvin Cobb, directed by Wilfred North and produced by Vitaphone for release by V. L. S. E. as a Blue Ribbon feature, starring Lillian Walker, November 20.

Lola Brandt.....Lillian Walker
Amos Brandt.....Edward Elkas
George Gray.....Walter McGrath
Richard Denton.....Thomas R. Mills
L. Jenkins.....Arnold Storrer
Tom.....Josephine Marie
Connolly.....Victor Norman
Mrs. Connolly.....Vera Norman
Miss King.....Mrs. Ashley
Miss O'Neil.....Mrs. Maurice
Mrs. Adams.....Harry Fisher
Mrs. West.....Mrs. West
Hugh Wynn.....Hugh Wynn

Produced in connection with the American Bankers' Association as a part of the nation wide campaign for thrift. "The Dollar and the Law" besides telling a story of crime and punishment offers educational features which include a visit by the star to the Bureau of Engraving and Printing, at Washington, and portray the processes involved in the making of a dollar bill.

If the somewhat banal titles were improved upon and the action speeded up a bit this would be a first rate picture instructing the idea of saving, and combining instruction with entertainment. Even as it is, the picture is only because of its novelty in some respects deserves praise. The acting of Miss Walker is satisfactory in the role of Lola Brandt, daughter of a miser, from whom she inherits a disposition to thrift which leads her to take part in a movement of that description. The miser is afterward murdered, and a thumb print upon the famous dollar bill which Lola has seen in the making, leads to the apprehension of the murderer.

An exposition of the methods of get-rich-quick promoters is included in the story and the various roles are interpreted agreeably by the cast in which Edward Elkas, with his excellent character work, and Thomas R. Mills, in the heavy part, lend the star adequate support.

The picture shows a tendency to drag at times, owing to the great amount of detail, but the substitution of more natural looking scenes, something more in the style of the author, would help things along considerably. The photography and lighting are good, and the picture is of a character calculated to develop thought. Exhibitors might profitably play up the educational points, providing their audiences are of a sort likely to be impressed thereby. Otherwise the popular star and author offer good material for publicity. A. H. S.

"THE SUNBEAM"

Five-Act Drama, Story by Shannon Fife, Scenario by June Mathis. Produced by Reife Photoplays, Inc., under Direction of Edwin Carewe. Released on Metro Program Nov. 27.

Prue Mason, "The Sunbeam," Mabel Taliaferro
Ray O'Madden, a product of the reformatory.....Raymond McKee
Stephen Rutherford, candy manufacturer.....Gerald Griffin
Stephen Rutherford, Jr.....David Thompson
Helen Rutherford.....Helen Alexandria
Mrs. Helen Van Turl.....Lillian Shaffer
Laurel Van Turl.....Al Lee
Bobby.....Mrs. Breyer
"Big," the brute.....Warner Anderson
"Bill," the brute.....Louis Wolheim
"Ma," the slut.....Eddie Redway
"Ma," the slut.....Daniel Bertona

Here are some axioms that can be worked out from a glimpse or two at "The Sunbeam." That a reformed crook will not rob the safe except to buy a birthday cake with seventy-five candles for "Granny"; that an old ogre of a candy king will not adopt his grandchild or take back his daughter-in-law of lowly station until he has run over the child with his auto; and that a pretty young woman with a warm smile can twist the world around her finger. Shannon Fife is responsible for the father melodramatic story, but the good acting of Mabel Taliaferro as Prue Mason, the Sunbeam, Gerald Griffin, Helen Alexandria, and the rest of the cast have made the story interesting, if a bit lacking in plausibility.

There is lots of "sob-stuff" in the picture. Poor old granny dies just as the wonderful cake is to be given her. Danny, who has stolen to get it, goes to jail. Little Hobbie is run over, but fortunately escapes with a few minor bruises.

Things cheer up at the end of the picture. The house of the candy king is invaded by two score little kiddies of the slums. Their antics at a banquet are quite diverting after the lugubrious scenes that have gone before. Some of the subtitles are not lacking in humor, as when the butler tells the fashionable guests that were the real guests, but arrived too late for the feast, "to go to Jericho."

As to the director, he has labored valiantly with one of those plays that are paid for by a star. He has subordinated everything to Miss Taliaferro. He has tried to put some reality and punch into his story of the slums by the introduction of many minor characters. As to the settings, they are true to the scenes depicted for the most part. The photography and lighting are both of satisfactory quality. C. M.



SCENE FROM "ARMS AND THE WOMAN," PATHE COMPANY.

"WAR BRIDES" A BRILLIANT PRODUCTION

Marion Craig Wentworth's Play, Translated to the Screen by Herbert Brenon, is Masterful Work

Drama by Marion Craig Wentworth, Produced Under the Direction of Herbert Brenon and Released by Lewis J. Selznick. With Music Selected by Robert Hood Bowers. Photographed by J. Roy Hunt.

Joan.....Nasimova
Charles.....Charles Hutchinson
Eric.....Charles Bryant
Arno.....William Bailey
Amelia, their sister.....Richard S. Bartholomew
Their mother.....Nila Mac
The King.....Gertrude Berkeley
Lieutenant Hoffman.....Alex. K. Shannon
Captain Brass.....Robert Whitworth
Mina.....Red Burton
A Financier.....Theodore Wardell
.....Charles Chasles

While it is perfectly true that in "War Brides," the play by Marion Craig Wentworth, the director had a theme of tremendous proportions and with many opportunities for intense emotional acting, it is doubtful if any less sincere and gifted artist than Herbert Brenon could have made it the splendid motion picture that it is. It is equally true that the art of Alla Nasimova and Gertrude Berkeley, and the capable support of an excellent cast, together with superior photography and admirable settings, are all factors in the successful production of what is undoubtedly one of the most effective films of the year.

When "War Brides" in screen form had its initial showing at the Broadway Theatre, Sunday night, it was to a packed house, an audience brimming with enthusiasm, and which accorded it applause such as is seldom given a photo-dramatic offering. It was a gala occasion. Notables of all sorts were present, including many screen and stage stars. The lobby was banked with flowers, the director, Mr. Brenon, was called on for a speech, which he delivered gracefully, including every one concerned in his words of appreciation. There was charming musical accompaniment—everything to enhance the effect. Yet, had the

picture been given in a cold and comfortless projection room, it would still have gripped and held the spectators, because it is a masterful production of an intensely dramatic story—a story which clutches the heart-strings and holds them taut until the moment when they shall be released with a snap that is almost excruciating.

The play is well known, so it is unnecessary to give a detailed account of the plot. Suffice to say that it deals with the revolt of Joan, played by Nasimova, against the edict in time of war that women shall marry soldiers to bring forth more children as future food for cannon. Rather than this, she kills herself when her impassioned plea to the King fails to touch a responsive chord. It is the most terrific arraignment of the awful waste of war that could be conceived; it conveys the message of a million mothers, and points toward an ideal which perhaps only woman can bring to pass—the end of war and the dawn of everlasting peace.

No salient point has been omitted by the producer, and his star has lent herself with superb abandon to a role calling for the highest emotional powers expressed in the simplest of forms. The part of the Spartan mother, who gives all to the false ideal of patriotism and the insatiable demands of her country, is interpreted with compelling art by Gertrude Berkeley. As already remarked, the others in the cast are uniformly good.

Rapidity of action, swift flashes, very little of actual war and much intimate home life, well chosen sub-titles, rare taste in the selection of scenic backgrounds—perfect continuity, superb action and technical skill—these are the things which make of "War Brides" a picture which will appeal to every one and stir the emotions to a pitch which should have a pronounced psychological effect upon the individual and perhaps react upon the thought of the crowd with beneficial results to the world. A. H. S.

"THE CHILDREN PAY"

A Five-Part Original Drama by Frank E. Woods, Featuring Lillian Glah. Produced by Fine Arts Under the Direction of Lloyd Ingraham for Release by Triangle.

Milliecent.....Lillian Glah
Jean, her sister.....Violet Wilkie
Horace Craig.....Keith Armour
Theodore Ainsley, the girl's father.....Ralph Lewis
Ellnor Ainsley, their mother.....Loyola O'Connor
Edith, their stepmother.....Alma Rubens
Susan, their governess.....Dennis Lee
Signor Zucca, an imposter.....Robert Lohmeyer
Judge Mason.....Carl Stockdale
Officer.....Tom Wilson

A strong sociological theme based on the injury suffered by children through divorce of their parents, forms the basis of the story of "The Children Pay." Two girls are shunned by society, and in their loneliness they meet a young lawyer acting as a school teacher. By order of the court the girls are returned to the city and are forced to live with their remarried parents. The court decides that both mother and father are unfit to care for the girls, and the judge suggests that a marriage would give them a home. The young lawyer takes the hint and marries the older girl, Milliecent.

The story is convincing though its continuity is somewhat jerky. This is probably due to underplotting. Too many incidents, pleasing and entertaining though irrelevant to the actional development of the plot, usurp the footage which could have

been effectively devoted to counterplot. The characters are well drawn and typical of modern society. The girls are quite sympathetic, and both Lillian Glah and Violet Wilkie are more than acceptable in the roles.

A notable feature about the production is the excellence and accuracy of the sets. The ballroom is one of the very few that really looks as if it belonged to a private house. The photography is good and the titles are exceptionally well worded and effective.

The picture will without doubt appeal to all who do not prefer wild melodrama. It is an excellent picture for the higher class houses. E. S.

"THE JOCKEY OF DEATH"

A Five-Part Drama, Produced by Milano, Under the Direction of M. Lind, for Release by International.

Eida.....Mlle. Evelyn
Heary.....M. Arturo

As the gallery gods would express it "The Jockey of Death" is a real thriller, a good, old-fashioned melodrama in which a rapid succession of hair raising incidents more than atone for the incoherency of the plot. Fantastic and even awe inspiring it reminds one greatly of the early nineteenth century English melodramatic novels. The picture is one succession of thrills, enough in fact to form material for a dozen American pictures. A few

light touches would have made it a five-reel slapstick comedy, but in its present form not a comedy touch creeps in.

As for the story it is merely a strain to give color to the death defying stunts. Two acrobats have the leading roles, and the man, in a costume of death, does some marvelous tricks, and his companion, Mlle. Evelyn, does not fall short of his accomplishments. They ride a cable on a bicycle, perform on aerial apparatus, and swim through a sewer, dive off a mountain and do numerous other feats.

The locale is in Italy and many of the settings are picturesque to a degree. Considerable of the action takes place in a circus tent.

The photography and settings are of a high standard.

For theaters catering to those desiring a thriller, "The Jockey of Death" will prove a big drawing card. E. S.

"ARMS AND THE WOMAN"

A Five-Part Original Drama, by Ouida Bergere, Featuring Mary Nash. Produced by Astra, Under the Direction of George Fitzmaurice, for Release by Pathe.

Rosika.....Mary Nash
Marcus.....Robert Broderick
The wife.....Rosalia Ivan
David Trevor.....Lumsden Hare
Captain Halliday.....H. Cooper Cliffe

With a story that is bound to have at least a slight effect on our national conscience, "Arms and the Woman" is without exception one of the strongest pictures ever released by Pathe. From beginning to end it is continuously melodramatic, with a surprisingly large amount of action for a five-reel production.

Around an intensely dramatic and timely theme, Ouida Bergere has built a convincing story which has lost none of its value in pictorialization at the hands of George Fitzmaurice. Rosika, a Hungarian girl, emigrates to America where Fate makes her the wife of an American millionaire. He makes a fortune out of munitions, and her kindly heart is greatly affected by the misery which he contributes toward establishing in many homes. Rosika's brother plans to stop the making of munitions, and in a scuffle the husband is wounded and the conspirators set the factory ablaze. With its destruction and the husband's return to health comes happiness.

Aided by an unusually capable cast Director Fitzmaurice has turned out a picture realistic in every detail. The battle scenes are inserts from the European front and the spectacular fire at the end, the actual burning of a large factory building. He is to be heartily commended for using the real thing when it was at hand rather than faking it.

The sets throughout are well constructed and effective and the photography is of the best.

Mary Nash, refined, sensitive, and emotional, is ideally cast for the part of Rosika and Lumsden Hare and the others accord her excellent support.

"Arms and the Woman" is a picture that will go big in any house because it combines melodrama with intelligent construction and superior production. E. S.

"THE MEDIATOR"

A Five-Part Pictorialization of the Book of the Same Name by Roy Norton, Featuring George Walsh. Produced by the Fox Film Corporation, under the Direction of Otis Turner.

Liah Henly.....George Walsh
Maxie.....Juanita Hansen
Big Bill.....James Marcus
Bill Higgins.....Lee Willard
Martha Higgins.....Pearl Elmore
Chas. Smith.....Bedley Brown

A story teeming with action, in which the athletic prowess of George Walsh has been put to an exacting test, is this pictorialization of unusual briskness and quiet humor. Romance also has its place in the visualization of the career of "Peace at Any Price" Liah Henly, who is called upon to preserve the quiet well-being of a lawless Western community with his strenuous methods, in which one exciting struggle follows another. A combination of successful photoplay requisites is to be found in "The Mediator," which is essentially a medium of entertainment and relaxation, and which will prove an excellent box-office tonic.

Touches of realism are to be found in the many faultless details of the plot development. There are a few scenes depicting a brutal husband assaulting his wife. The Mediator, seeking to save the woman from harm, intervenes and forcibly ejects the man from the house with the point of his shoe after a brief struggle. The wife immediately turns upon her rescuer with a frying-pan—as so often happens. Evidence of the capable direction of Otis Turner is discernable throughout.

Liah loves peace so much that he is continually fighting for it. That is the type of character around which the plot is woven. He meets all sorts of difficulties in his efforts to find a law-abiding home, but finally secures quiet, and a bride, winsomely portrayed by the pretty Juanita Hansen.

Clear photography enhances the artistic merit of a production which any exhibitor can book with every assurance of satisfaction to the clientele of his house. E. G. Jr.

Pathé announces Pearl White

*The Greatest Drawing Card
in Motion Pictures, star of the
unequalled serial successes "The
Perils of Pauline," "The Exploits
of Elaine" and "The Iron Claw,"
in a new patriotic serial unmask-
ing America's secret foes*

Pearl of the Army

*Released Dec. 3rd
Produced by ASTRA
under the direction of Edward José*

A big star in a big serial.



"IMMEDIATE LEE"

A Five-Part Drama, Written by Kenneth Clarke from the Story of the Same Name in the Saturday Evening Post. Produced by the American Film Co. Under the Direction of Frank Borzage, for Release on the Mutual Program, Nov. 13.

Immediate Lee.....Frank Borzage
Beulah.....Anna Little
Hurley.....Jack Richardson
King.....William Stowell

"Immediate Lee" is the type of picture-play popular in the infancy of the silent drama: a stirring story of the great West in the days of lawlessness, and when the "forty-two" was a public commodity. This is garbed in the customary present-day grandeur of settings, internally and externally, enhanced in splendor by excellent photography, and produced along the lines of modern direction, with a faultless attention to detail. There is a delectable romantic vein throughout, and an original departure from the usual plot characteristic of the Western story, making this one of the most realistic and entertaining Western pictures of the year.

It is a welcome deviation from the stereotyped. All ages that comprise the picture-theater audiences will enjoy this production. The exhibitor who caters to the better class can fall back upon the publication of the story in the Saturday Evening Post for his publicity, and with the general class of audience it will go big.

The story is that of the avenging purpose of a man scarred with the laugh of hatred because of a cowardly assault by an enemy. The love of a reformed girl of the dance halls prevents him from murdering his assailant whom he has relentlessly pursued. Their romance ends in a happy marriage in which an entire town participates.

Frank Borzage, besides capably directing the picture, lends to it a vivid portrayal of the typical cowpuncher. The wistful and pensive Beulah is charmingly depicted by Anna Little. The support is adequate.

E. G. Jr.

"THE MEASURE OF A MAN"

Five-Part Play, Story by Norman Duncan, Scenario by Maud Grange. Produced by Bluebird, Under Direction of Jack Conway and Released by Bluebird Photo-plays, Nov. 20.

Pattie Hatch.....Louise Lovely
Jenny Hendy.....Katherine Campbell
John Fairmeadow.....Warren Kerrigan
Billy.....Ivor MacFadden
Donnie.....Marion Emmons
Jack Flack.....Harry Carter
Tom Hendy.....Marc Robbins

"Strong-arm Christianity," the hero of this play displayed, according to one of the sub-titles and the phrase, will go far to

explain the strenuous deeds throughout. Norman Duncan, who wrote the story on which the picture is based, died recently. He was well known for his strong stories of primitive life in Labrador and other remote sections of the world. The present play will reflect honor on his name without doubt.

Louise Lovely and J. Warren Kerrigan are the two featured players. Miss Lovely is cast as the daughter of a woodsman, who dies from drink. Invidious as comparisons are, Miss Lovely suggests another and more famous star, with her artificial poses and simperings, which seem out of place in a story of such natural surroundings. A little more ginger in her acting would not be amiss. Kerrigan is not quite convincing as the preacher at the start-off, but improves as he goes on. He has a difficult part to play to keep the dignity of the cloth and yet join in the brawls of the lumberjacks. That he gets away with it as well as he does is due to the skill of the director.

As to the story itself, a young divinity student, named John Fairmeadow, goes into the lumber camps to get away from disgrace. He finds himself in ministering to the people there and marries the daughter of one of the woodsmen. It is a human tale with love, pathos and action.

The director has selected a passable cast. At one time he keeps three threads of the action going at once, which is quite a feat. He has managed to catch some of the spirit of the great forest and shows it on the screen.

C. M.

ALL STAR CAST FOR SERIAL

Pearl White to Have Fine Support in Pathe Military Film

An all-star cast will support Pearl White in Pathe's great military-mystery serial, announced for release Dec. 3. "The Shielding Shadow," marked the coming of the all-star cast to the serial motion picture. Its success has been demonstrated and an even stronger cast has been gathered for "Pearl of the Army," which is expected to outdo all of Miss White's former vehicles.

The players chosen to support Miss White include Ralph Kellard, who, because of his splendid work in "The Shielding Shadow," has become one of the screen's biggest matinee idols; Theodore Fiebush, one of the most widely known actors in the country; Marie Wayne, a beautiful young actress, and the sterling actor, W. T. Carleton.

Pearl White has been starred in "The Perils of Pauline," "The Exploits of Elaine," and "The Iron Claw." Each has been a bigger money-maker than the other. She is such a favorite with the public that the exhibitor who posts her name over his theater can be sure of his attendance.

STRONG CAST FOR PICTURE

Coming Lasky Production, Starring Lou-Tellegen—Has Great Array of Names

"The Victoria Cross," starring Lou-Tellegen, adapted from Paul Potter's well-known play, and produced by Lasky, for release on Paramount Program, December 14, presents an array of talent that is notable. Cleo Ridgely, Mabel Van Buren and Ernest Joy are among well-known players in support of the star. Edward J. Le Saint staged the production.

The events of the story are based largely upon actual historic occurrences during the famous Indian mutiny of 1857. It is a thrilling tale, full of action, and has been very effectively staged in the hill country of California which is so ideally suited to serve as an "Indian" background.

ADVANCE FOR DEITRICH

Theodore C. Deitrich, for some time manager of publicity for the International Film Service, has been placed in charge of the advertising department of that company.

Mr. Deitrich has had a broad experience in the publishing and advertising fields, having been reporter, advertising manager and editor and publisher of several well-known magazines. His promotion is due entirely to his good work in organizing and expanding the International publicity department until it has become known as one of the most complete in the motion picture industry.

"OUR MARY" IN REAL RESCUE

Something "not in the picture" occurred to Mary Pickford while she was playing the role of a fisherman's daughter aboard a tug with her company off Marblehead Neck, Nov. 10. After the tug had been hauled out four hundred yards off the Neck by motor-boats, it began to settle as a result of a leak. Miss Pickford slid into the water, from which predicament she was rescued by the director.

STRONG RIALTO BILL

The British Admiralty's motion pictures of Sir John Jellicoe's Grand Fleet, together with William S. Hart in "The Devil's Double," and Charles Chaplin in "Behind the Screen," form a combination of singular drawing power at the Rialto this week. The trio of feature pictures is supplemented by a musical program notable for its quality and including among its soloists Madame Maubourg, of the Metropolitan Opera company, and Elsa Diemer. Mr. Rothapfel's latest musical find, The Rialto orchestra, led by Hugo Rosenfeld, renders an extra number this week besides the overture.

NEW IDEA IN TITLES FOR "THE WITCH- ING HOUR"

Highly Elaborate Designs Prepared for Frohman Production of Play

William L. Sherrill, head of the Frohman Amusement Corporation, through an arrangement entered into last week, is to have the distinction of presenting for the first time a number of unusual and elaborate titles for the film production of "The Witching Hour," and which will be seen when the trade showing is given in the near future.

The titles are unlike in a great many ways anything heretofore displayed in a screen production, and serve well their purpose in this instance, of maintaining the dignity of the story throughout.

"The Witching Hour," therefore, will serve two purposes. It will bring to light, according to all reports, the first powerful seven-reel dramatic feature in which there is absolutely no resort to the extra-sensational.

Throughout the seven parts, dramatic action is the entire theme. Not in any one instance does the sensational obtain.

C. Aubrey Smith, who plays the principal part, that of Jack Brookfield, sailed for Europe last Saturday to confer with W. J. Locke as to the procuring of another of his great stories, and in all likelihood will return with another valuable script for the Frohman concern.

VOLA VALE has been cast in her second Lasky feature. It is to be directed by George Melford. Miss Vale, who until her Lasky engagement was known as Viola Smith, has just completed the lead opposite Sessue Hayakawa in Director Edward J. LeSaint's company.

The Yorke-Metro studios, at Los Angeles, California, are among the busiest on the Coast. Mabel Condon will give an interesting account of her recent visit to these studios in the December 2 issue of The Mirror. This number will be of particular interest and will be profusely illustrated.

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Executive Offices in New York
Address to be announced this week

WHAT WESTERN FILM FOLK ARE DOING

News and Gossip of Interest from the Pacific Coast Motion Picture Studios

By MABEL CONDON

LOS ANGELES, CAL. (Special).—Alice Lake, the newest leading woman on the Keystone lot, is popular in her West Coast exhibition and promises to be a strong screen favorite when the work she is doing now at that studio is shown to the public.

Director J. P. McGowan, of the Signal Film Corporation, has purchased a modern Pullman sleeper for use in the many Signal pictures in which this variety of coach is needed. Its first introduction as a member of the Signal Stock company will be in the sixth episode of the Helen Holmes serial, "A Lass of the Lumberlands."

Mr. and Mrs. David Horsley entertained a Halloween party at their Los Angeles home.

Beattie Barriscale, as the star in "Bawbs o' the Blue Ridge," will be seen in what the Ince publicity department calls "the second edition of 'Peggy.'" Arthur Shirley makes his Ince debut opposite Miss Barriscale.

May Allison, Yorke-Metro leading woman, was mistaken for May Allison, trustee of the Failure to Provide Court last week, and the plaint of a woman trying to get redress in the above mentioned court was told to the sympathetic picture lead. She did not exactly know why she was chosen as confidante of the stranger and upon asking learned of the existence of the other May Allison.

Sullivan Injured

C. Gardner Sullivan, scenario chief of the Thomas H. Ince Studios, was thrown over his horse's head at Inceville last week, when the horse stepped into a gopher-hole. A sprained hip was the injury sustained by Mr. Sullivan.

William De Mille is here again, but he will be gone again in a very short time, as he has been selected to head a branch of the Famous Players-Lasky scenario department in New York.

Cleo Madison is one of screen-land's likable leading women whose advance to the topmost realm of film accomplishment is a surety. Her work in "The Chalice of Sorrow" and "The Black Orchid," both Bluebird releases, gives promise of the position she will hold as an emotional actress at the head of her own company. In anticipation of her starring in the Cleo Madison Company, financed in New York, she has purchased the rights to several well-known novels.

Charlie Bay as "The Honorable Algy." In the Ince-Triangle feature of that name, is succeeding in giving a splendidly drawn humorous characterization of an Englishman rather than a caricature of one.

Henry King is directing Little Mary Sunshine in a feature entitled "Shadow and Sunshine."

Balboa's clever Japanese actor, Makato Inokuchi, has returned to his own country to manufacture motion pictures by and for his own people.

Charles Clary gives a particularly fine performance with William Farnum in the latter's newest picture, "The Pride of Silence," the current release of the Fox West Coast studio.

Director Charles Swickard is engaged in making his third Bluebird feature.

Alice Howell was a balloonist without meaning to be one day last week when a balloon in which she was working and which was supposed to be safely anchored to the ground, broke from its moorings and took Miss Howell on a five-mile flight over Los Angeles island. Discovering a rope, Miss Howell threw it out and was rescued by some farmers who seized the rescue line.

Billie Ritchie is leading comedian with Harry Lehrman's company, which is making feature comedies for the Fox Program on a stage leased by them at the Christie studio.

Hayward Mack is another leading man to do a dual personality role. It is in an early Universal release.

Vivian Rich makes her Fox debut opposite William Farnum in the interesting feature, "The Price of Silence," directed by Frank Lloyd.

Thomas Ricketts is directing Crane Wilbur and Olive Stokes in a Horsley feature written by Mr. Wilbur.

Irene Hunt spent a three days' vacation from Universal activities last week on a visit to her ranch at San Jacinto.

William Bertram is a new name on the Balboa directorial staff. He formerly was with the American Company.

Reeves Eason, also late of the American studio at Santa Barbara, is again a Balboa director.

Fred Church was pleasantly surprised by a number of friends one evening last week after strenuous activities at Universal City. The occasion was Mr. Church's birthday. A number of his friends were corralled by Miss M. Kemper, whose name stands for Fox activities, and the party was a happy one.

Director Oscar Apfel severed his connection last week with the West Coast Fox studios, where for eighteen months he has virtually been head of West Coast activities in the interest of the Fox Company. His future plans are as yet undecided.

Betty Compson's success as a vampire in her one Christie comedy of this type was responsible for the immediate casting of Miss Compson in another such role in the current Christie production, "Her Crooked Career."

Mary Anderson and William Duncan are a dual attraction this week at Quinn's Superba Theater, where "The Last Man" is the current Vitagraph offering. It received the unanimously favorable comment of the Los Angeles daily press.

Special Engagement

Frank Borzage has accepted a special engagement with the Lasky Company to play the lead opposite Mae Murray in Director Robert Leonard's new picture. Mr. Borzage has done distinctive work with the Ince Company and lately with the American Company at Santa Barbara, where he played leads under his own direction. He has been slated for a directorial position following his Lasky engagement.

The Consolidated Players Film Company, of Chicago, and Walter Baier, of Milwaukee, are two new names added to the exchange list now handling Christie comedies.

Harry McCoy and Hugh Fay, who have frolicked in Keystone for some time, have been named directors at this studio. Both are preparing respective scripts for their debut as directors. Harry McCoy was a recruit to Keystone from the vaudeville stage, where he had a piano and singing act. Hugh Fay was taken from the legitimate also.

Fred J. Balshofer has taken his Yorke-Metro cast, headed by Harold Lockwood and May Allison, to Monterey for ten days of scene making in "Pigskin Island." Bennie Zeldman brings up the rear guard of the Balshofer expedition, and the press generally will give ample proof of this fact when Bennie's special publicity begins to echo the trip.

Bennie Suslow had the opportunity offered him of playing the title role in "The Dummy," which entertained Los Angeles theatergoers during the past week at the Morosco Theater. The activities of this boy-actor at Universal City prevented his acceptance of this particularly nice offer.

C. H. Christie, business-manager of the Christie Film Company, has already made his to-date brief stay in New York one of particular advantage to this company and its Hollywood output. As a result, there will be an early announcement of new activities sponsored by the Christie Company.

Marshall Neilan and Robert Leonard had their first Lasky subjects viewed by Lasky executives and directors one night last week at the studio projection room. "The Tides of Barnegat," featuring Blanche Sweet, was Mr. Neilan's offering, and "The Plow Girl," starring Mae Murray, was Mr. Leonard's picture. Both received high praise, C. B. DeMille voicing his personal appreciation to their respective directors.

Roscoe Arbuckle is presiding over a baker's kitchen this week in the Keystone studio. It and a confectionery parlor are the scenes of Mr. Arbuckle's newest Keystone.

Volva Vale came into possession of a new roadster, a black Premier, with morocco upholstery, with her second picture engagement with the Lasky Company.

Do not miss the December 2 issue of The Mirror, in which Mabel Condon will personally conduct you to the Yorke-Metro studios at Los Angeles.

ROBERT WARWICK CASTS HIS LOT WITH SELZNICK

Prominent Player Will Produce at Head of Own Company Under Direction of Ralph W. Ince

Through a transaction between Lewis J. Selznick and Harry Rapf, president of the Robert Warwick Film Corporation, the name of the well-known player has been added to the roster of Selznick stars. As had been somewhat indefinitely announced previously, Mr. Warwick is to head his own company, and the direction will be by Ralph W. Ince, at least for the first film.

Mr. Warwick is the first male star to be acquired by Mr. Selznick for his new enterprises. He will be presented along lines identical to those in operation for the Clara Kimball Young, Herbert Brenon, and Norma Talmadge productions, appearing in about eight big features a year, each of which will be made from stories by authors whose names in themselves constitute box-office attractions. Two noted novels are under consideration for Mr. Warwick's first offering, but the titles cannot be announced until it is definitely decided which will be used first.

It is the purpose of Mr. Rapf and Mr. Selznick to present Mr. Warwick in plays of an entirely different character from those in which he has been appearing under his old management.

Ralph Ince, who recently left the Vitagraph Company to produce pictures at the head of his own corporation, has made special arrangements with Mr. Selznick and Mr. Rapf to direct the first of the new Warwick features. The selection of the story will be made within a few days and work will begin immediately at the Biograph studio, which has been taken over by the Selznick Enterprises.

DOUGLAS FAIRBANKS WILL PLAY "BLAZE DERRINGER"

Screen Version of Lyle's Novel Vehicle for Triangle Star; Other Interesting Announcements

Following the Triangle production of "The Matrimoniac," nearly completed, will be produced a screen version of "Blaze Derringer," E. P. Lyle's novel, as a vehicle for the irrepressible Douglas Fairbanks. John Emerson is the director.

Anita Loos and Mr. Emerson are now putting the finishing touches on the scenario, and it is said "Doug" will have plenty of opportunity in the picture to display his prowess as an athlete and an actor of extraordinary agility.

It is not generally known that Constance Talmadge, who has been elevated to stardom on the Triangle program, is so accomplished a swimmer and high diver that she had the opportunity of being an aquatic champion instead of a screen favorite.

It is rumored in the scenario sanctum of the Triangle that a special story is now in process of evolution for Miss Talmadge that will offer her the opportunity to utilize her aquatic prowess before the camera.

It marked almost a year in the brief screen history of Beanie Love, when she began rehearsals for her new vehicle, "The Heiress at Coffee Dan's," in which she will make her next appearance as a Triangle-Fine Arts star.

Beanie's first featured part was that of a Swedish servant girl in "The Flying Torpedo," with John Emerson. Previous to that she was an unknown "extra," working after school hours for pocket money.

Last month she registered a decided success when making her debut in stardom as "A Sister of Six."

"The Heiress at Coffee Dan's" is said to offer her a role in which her aptitude for whimsical comedy will be entertainingly shown.

Dorothy Gish, Clara Williams, and William Desmond are the stars of the Triangle feature releases for the week of Dec. 2. Dorothy Gish appears in a Fine Arts production of life among the Virginia mountains, entitled "Children of the Feud," written for her by Bernard McConville and directed by Joseph Henabery. Clara Williams and William Desmond are co-starred in a Kay Bee drama from the pen of C. Gardner Sullivan, entitled "The Criminal," directed by Reginald Barker.

HAL ROACH OF ROLIN MARRIED

Director-general Hal Roach of The Rolin Company has returned from his honeymoon trip with his bride, who was Margaret Nichols, one of his players. Mrs. Roach was formerly featured in Halbois productions on the Pathe program, and in going over to the Rolin forces is a Pathe player still. In addition to real talent she has youth and notably good looks.

INCREASE KAY-BEE LIBRARY

An appropriation of \$5,000 has been set aside for the installation of a bigger and more complete library at the Triangle Kay-Bee studios in Culver City. There always has been a research department at the disposal of the Ince authors and directors, but the general expansion of the literary staff has necessitated a commensurate expansion of the book-shelves. Miss Florence Vincent has been appointed librarian.

HELEN ARNOLD is resting at her home in Louisville. "The Witching Hour" exacted her entire strength.

Paramount Calls Attention To An Important Law

IT IS THE LAW OF LIFE WHICH
REWARDS ANYONE FOR DOING
A TASK BETTER THAN IT
HAS EVER BEFORE BEEN DONE



FAMOUS
PLAYERS



LASKY



MOROSCO



PALLAS

These four producers make Paramount paramount

PARAMOUNT persuaded and helped Exhibitors to give their Patrons better pictures than seems necessary.

Paramount from its inception, always put as much merit as possible into its program; not taken as much profit as possible out of it.

Paramount today is the accepted program of America's leading theatres.

Five thousand Exhibitors are riding wealthward because Paramount has done its task better than it has ever before been done.

Performance is crowned more often than *Promise*—at least Paramount has found it so.



Paramount Pictures Corporation
FOUR SIXTY FIVE FIFTH AVENUE NEW YORK, N.Y.

INTERNATIONAL



MRS. VERNON CASTLE
AS PATRIA CHANNING
IN THE GREAT PATRIOTIC PHOTO-PLAY SERIAL
"PATRIA"
WHOSE THEME IS THE PROTECTION OF
THE AMERICAN HOME FROM INVASION
WRITTEN BY MISS JOE WANCE. NOW BOOKING PRODUCED BY WASHINGTON FILM.

FRANK WEED

CHARACTERS AND COMEDY
AT LIBERTY

SIX YEARS WITH SELIG POLYSCOPE CO.

ELIPHALET HOPPER—Coming Release—"THE CRISIS"

Address North Shore Drive

South Haven, Mich.

Charles M. Searcy
FEATURE DIRECTOR

"TRUANT SOUL" NEARLY READY

The last interior scene has been "shot" for Henry B. Walthall's new superfeature, "The Truant Soul." A few exteriors to be taken near the Essanay studios in Chicago will complete the picture. Mary Charleson plays in chief support of Mr. Walthall. The picture is to be assembled for a screen time of slightly less than two hours.

Director Harry Beaumont will spend more than two weeks cutting and assembling the photoplay, and it will be ready for trade showing some time in December. It is President George K. Spoor's plan to have the Walthall play ready for public exhibition not later than Christmas Day. "The Return of Eve," the fantasy recently offered by Essanay, has exceeded expectations in its reception.

"The Prince of Graustark," with Bryant Washburn and Marguerite Clayton, has opened strong in New York, Chicago and all other large cities of the country.

"The Chaperon" is the next Essanay offering through Kleine-Edison-Selig-Essanay Service, and will be followed by "The Breaker." Both of these will precede the Walthall superfeature on the program.

AMUSING COMEDY

"A Peck o' Pickles" promises to be the most irresistible of all the touchingly amusing Kolb and Dill series, of which "A Million for Mary," "The Three Pals" and "Bluff" were the first releases.

WHERE THE "HARPER" IS FROM

True greatness is sometimes slow in manifesting itself. Nobody had ever heard of the Harper Film Corporation a hundred days ago. Now it looms large in the eye of the motion picture business.

For the Harper Film Corporation is the body controlling the Ince million dollar spectacle, "Civilization." Of this corporation Thomas H. Ince is the president, and his associates are some of the best known men in the motion picture business.

"Harper" is Ince's middle name. It is the "H" of Thomas H. Ince. The reasons for its selection as the distinguishing title of the company controlling the primary rights and destinies of "Civilization" are therefore plain.

Confusion sometimes arises in the public mind between the names of the Harper Film Corporation and the Harper Publishing Company, identified with the well-known and old-time magazine, but of course there is no connection, business or otherwise, between the two enterprises.

ACTRESS MAKES SUCCESS

One of the biggest individual successes made in the motion picture field this year is that scored by Ethel Grandin, the diminutive ingenue featured with Maurice Costello, the star in "The Crimson Stain Mystery," by Consolidated Film Corporation. At any rate, it is the biggest hit of Miss Grandin's entire film career. Besides being her first picture under the Consolidated's standard, it is also her first serial.

SNAP SHOTS

What a loss it would be to our scenario writers if heart disease were to be eliminated from the list to which human flesh is heir. It comes in so conveniently when a quick finish to the career of some character is required. And it's such a complete, neat, and altogether satisfactory form of relegating a party to the regions of the defunct. No nasty mess, no spilling of gore, just a few gasps, a sinking back or falling over—and all's at an end.

Also, it gives a chance for some of the swiftest diagnosis-making that could be desired. The screen physician outclasses his confrere in real life by many blocks when it comes to reaching a verdict as to the cause of disease in such cases. He just claps a twitching ear over the vest or gown of the collapsed subject, as the case may be, straightens up like a snail, and announces heart failure. No indecision, not a bit of it; nothing further to do save notify those interested that the patient has departed hence.

Scarcely a week passes without a photoplay being exhibited in which a weak carrier of some unfortunate, in one we recently witnessed there were two deaths from this cause. Sort of a screen epidemic, you might call it. Surely of all afflictions that of the overstrained heart is the greatest aid to the scenario maker.

Motion pictures continue to win favor with Sing Sing audiences. But the show place "up the river" must look to its laurels, for in addition to film releases, the managers of Queens County jail have arranged weekly dances for the benefit of the female prisoners. With Winter coming on, doubtless many a homeless gent will feel like deadheading his way into one of our popular "pen" amusement centers, where movies and meals are served free of charge.

I would I were a happy thug, with board and lodging free, And motion pictures furnished for the cheering up of me; I'll crack somebody's safe to-night, and try to graduate From the ranks of common people to the wardship of the State.

From Fox headquarters comes the tip that the publicity department will reduce its weekly output of news. This is a sort of first aid to editors suffering from the shortage of white paper. A kindly thought indeed. It's sure "an ill wind that blows nobody good." The sad waste of white and other colored paper by numerous press agents might also be well reduced in many cases with benefit to all concerned.

Nell Craig, the Essanay leading lady, considered herself rather imposed upon recently when she was required to pronounce the words "irishardophobia" and "hyperperplexia" when rehearsing in "The Breaker." The words, both medical in their origin, appear on the screen, and the director saw fit to make Miss Craig pronounce them so that they would register in the scene. Which recalls the fact that a Greek immigrant rejoicing in the simple name of "Adelborontophosphorolistikos" landed on these hospitable shores the other day. Some film company should annex him right away. Think what an impression that soulful sounding moniker would make on the average citizen who encountered it on his program's cast of characters.

Terry Ramsey writes from Chicago to say that William Tedmarsh, the American-Mutual star, spends every Sunday afternoon at the monkey cage in the Lincoln Park Zoo, studying facial expressions. It is quite possible that Mr. Tedmarsh may derive much benefit from his simian associates, and we wish him luck. Remembering, however, the adage which states that "it's a poor rule that doesn't work both ways," our thoughts naturally wander toward Pete Montebello, the chimpanzee star of "The Masque of Life." While admitting that Pete's actorial technique is all that could be expected of that exile from the jungle, yet there are none of us too perfect in our chosen life work to learn. Why not allow Mr. P. Montebello to take a stroll along Broadway every afternoon and wise himself up on some of the human maps that infest the well-known thoroughfare? Some of them might shock his native sensibilities, but the experience thus gained should prove invaluable to the master ape in the portrayal of future roles.

On submitting the foregoing suggestion to our old and valued contemporary, Pete Schmid, we were surprised to find the Teuton bard strenuously opposed to any such proceeding. "It's none of my game," he said emphatically, "and I'm playin' no beta either ways." But if old Montebello was a Morocco-Pallas monk, I'd sooner see him planted under the daisies than spoil his morals by runnin' him against the Broadway hikers. And seen't that he's a namesake of mine, I've naturally got a warm spot in my heart for him, anyhow, so that if you have a drag with his folks I say nix on the White Way stunt. First thing you know that poor chimp 'ud be consorting with rum hounds, big mitt men and ex-convicts, some of them not so blamed ex either; and ruinin' himself for keeps. No

Schmid ever lent a hand to corrupting the character of a decent ape, and I ain't goin' to start now. So lay off that stuff, pal, and forget it."

Speaking of animals, our Belg correspondent informs us that the company's zoo at Los Angeles is extremely popular with school authorities as a means of teaching children natural history. It seems that every day sees classes of youngsters grouped around the cages taking notes, asking questions, and displaying an interest in their studies that books could never induce. It is easy to believe that "teaching the young idea how to shoot" in this manner would appeal favorably to any juvenile in opposition to the staid educational methods of a past generation. Obviously, the truant officer would find his position a sinecure where zoological studies were in vogue.

The Mutual publicity dispenser deposes as follows: "Late dispatches from London state that the military fashion of the moment is the Charlie Chaplin mustache. For years the young men about town had adopted the American fashion of the clean-shaven upper lip. When, therefore, these men enlisted in the army and were instructed that it was necessary to wear a mustache, they adopted the Chaplin mustache as the nearest thing to none at all."

The above would be interesting if true. Unfortunately, however, it happens that no instructions rendering compulsory the donning of a hirsute decoration on the upper lip were ever issued, or are ever likely to be issued by the British War Office. On the contrary, the members of the rank and file of the English forces are all clean-shaven. Part of Tommy Atkins's equipment is a razor and its accessories, and even in the trenches the men find time to shave occasionally. Only in the officers' mess can mustaches be observed, and they are for the most part worn by the older men. Some London rotter must 'ave been a-spoofing our Mutual contemporary. A beastly shame, old top, what?

Vic Johnson asserts with much vigor that A. W. Goff, assistant general manager of the V. L. E. E., will return to New York in time to do his Christmas shopping, and there appears to be no reason to doubt the statement. Before Mr. Goff returned it was necessary for him to go, and therefore it becomes pertinent to chronicle the fact that he started on a swing around the country that will take him as far as Dallas before he foregathers in our midst again. His schedule includes visits to eleven cities, including Philadelphia, Washington, Atlanta, New Orleans, Dallas, St. Louis, Omaha, Kansas City, Chicago, Cincinnati, and Pittsburgh, the object of the journey being a series of conferences with branch managers and exhibitors in the interests of the Greater Vitagraph.

Temporary voice failure was responsible for the acquisition by the screen of Valentine Grant, who has earned the title of the international cinema star because she has appeared all over the globe under the direction of that restless director-traveler—Sidney Olcott. Miss Grant deserted the concert platform for the movies, and scored such a success in her first picture that henceforth filmland knew her for its very own. Musical talent is hereditary in the Grant family, Valentine's mother having gained a widespread reputation as a violin virtuoso, although she has given up appearing in concert since her marriage. Under the non-de-plume of Maud Angell, a sister of Miss Grant's, now deceased, sang in concert and grand opera, and was for two seasons leading soprano at the Tivoli Grand Opera House in California. Another sister—Mrs. Cesare Guerlico, residing in Seattle, enjoys the distinction of having been elected the first woman Justice of the Peace in the state of Washington. She is a prominent clubwoman, a leader in the cause of feminism, and has written a large number of successful scenarios and short stories.

Madame Gabrielle Doriat of the Opera Comique, Paris, is in our midst, having been engaged to appear here on the screen. According to the lady's own assertion, she was hired because of her ability to register fear, the said ability being gained by the experience she underwent during a Zeppelin raid. After that happened the actress only needed a searchlight and the explosion of a giant cracker to enable her to give the most vivid interpretation of terror ever depicted in this or any other country.

The Doriat plan is quite simple, directors, just try how it serves. Explode a few bombs in due season and shatter the feminine nerves. They will register fear of the wildest and surely score palpable hits. If properly scared and bedeviled and thrown into convulsion fits.

GEORGE T. PARDY.

RETURNS TO SCREEN

Helen Starr, for the past year New York scenario editor of the Universal Film Company, has resumed her former professional work. She has gone to Universal City, Cal., to play for the screen.

WITH THE MOTION PICTURE EXHIBITORS

NEW ORGANIZATION IS FORMED IN PHILADELPHIA

Stanley Exhibitors' Association Reported to be at Loggerheads with the League

With the announced intention of mutual aid and the elimination of drawbacks in the business, the Stanley Exhibitors' Association was formed in Philadelphia, Nov. 9th, and the following elected officers for first term: Jos. M. McCready, president; Frank Buehler, vice-president; Chas. Segal, secretary; J. Delmar, treasurer. The membership is limited to the owners and managers of houses with booking privileges through the Stanley Booking Company. Eighty-five is the present membership, it is stated. A dinner on Dec. 6 is planned by Stanley V. Maasbaum, at which noted producers are scheduled for an appearance.

According to officials of the Exhibitors' League of America there is a division of interests in Philadelphia resulting from the fact that the aforesaid booking company interested in the exchanges of a certain number of producing organizations and that many exhibitors in order to enjoy the privilege of these productions have joined with the Stanley company. There are said to be 115 theaters in Philadelphia whose managers or owners are members of the Exhibitors' League. It is claimed by the latter organization that the formation of the new association is to oppose the League and hints of action for alleged restraint of trade are made by officials of the Exhibitors' League.

INVENTS NEW FIREPROOF BOX

E. A. Rupert, manager of the Dream Theater, at Aberdeen, Washington, where Paramount Pictures are shown, has invented a new fireproof film box which has created a great deal of favorable comment, and will soon be placed upon the market. The invention has been patented.

One object of the invention is the provision of a box which is adapted to retain and hold the films in a safe place while in the booth, and while the motion picture machine is being operated; the same having a plurality of compartments to permit the retention therein of a plurality of reels of films, and being provided with a separate door for each compartment, and which necessitates the absolute closing of one door before another one can be opened. A further object of this invention is the provision of a film box of a double wall construction, each wall lined with a fine resisting material, asbestos, and to provide means whereby the reels of films encased therein, are protected against accidental ignition or explosion due to contact with flame.

A still further protection is secured from the provision of a series of switches controlled by dry cell batteries with push buttons on the top of the box, making it absolutely necessary for the operator to close the door before he can open another. Upon the release and opening of a door, the reel of films will roll forward, due to gravity, the bottom of the box being built on an incline, being in ready position for removal without entailing any extra work on the part of the operator.

ACTION OVER THEATER

An action has been begun in the Supreme Court, Rochester, N. Y., with the purpose of having revoked the permit granted on May 23, for the building of the Piccadilly Theater at a cost of \$225,000. Justice Adolph Rodenbeck granted an order on November 6, directed against Commissioner of Public Safety R. Andrew Hamilton and Fire Marshal Edward Wheeler, Jr. They must show cause why a writ of mandamus shall not be issued revoking the permit. John E. Wilcox, a contractor, brings the action. Affidavits of Judge John F. Kinney and Leon H. Lempert, an architect, are attached to the petition. It is charged that the building does not comply with the building code in regard to the kind of exits and to the fact that there are no open spaces or courts on two sides of the building. Walter H. Seeley, managing director of the Piccadilly, said that it was a fight against him by opposing theaters. He alleged that a stockholder of another house came to him with the statement that his associates had \$75,000 to fight the Piccadilly. Mr. Seeley said that he had built twenty theaters and none more safe than the Piccadilly.

"MYRA" GIVEN PREFERENCE

The management of the New Garden Theater at West Pittston, Pa., has selected "The Mysteries of Myra," the great serial of the International, with which to inaugurate the winter season. The New Garden decided to secure the best serial obtainable for the house. Every one on the market was viewed, after which it was unanimously decided to use "The Mysteries of Myra."

AIDS TO EXHIBITORS

In connection with each of the features on its program, Paramount is issuing special publicity and advertising aids for its exhibitors. They have recently distributed

through their exchanges for the exhibitors thousands of dollars' worth of publicity aids which are enabling the exhibitors throughout the country showing Paramount pictures to present them in better theaters for a better public.

FILMS POPULAR ON BORDER

A letter from T. F. Lavender explains the absence from film circles of the well-known trade-paper man who is now a member of Troop "A," First Cavalry, N. Y. N. G., on the Mexican border, and tells of the popularity of motion pictures among the troopers.

Mr. Lavender writes that practically every member of his regiment has become a most critical motion picture fan and offers a tribute to Lenore Ulrich and Pallas Pictures, the producers of "The Heart of Paula," which made a big hit with the soldiers despite trying circumstances.

NEW PARAMOUNT HOUSES

The Grand Opera House at Vincennes, Ind.; the Widaman McDonald Theater, of Warsaw, Ind.; and the Fullerdom Theater, of Richmond, Ill., have all become exclusive Paramount theaters.

TO ENLARGE THEATER

HARRISBURG, PA. (Special).—The Regent Theater here, owned by Peter Magaro, is to be enlarged by the construction of an addition. A long lease has been obtained to property adjoining. Work will start in April. Seating capacity is to be 1800.

AUSTRALIAN REPRESENTATIVE

The Famous Players-Lasky Corporation has engaged Alec Lorimore as its special representative to Australia, and he will sail for Sydney about the first of December.

Mr. Lorimore is one of the best-known figures in the motion picture industry and is recognized as one of the ablest of the younger men in the field. His prodigious efforts in behalf of "Civilization" are still fresh in the minds of every one in the trade.

Under the auspices of the Australian company, Mr. Lorimore will make a complete survey of Australia, New Zealand and Tasmania, meeting as many exhibitors as possible and carrying to them the personal greeting of the Famous Players-Lasky Corporation, of which he is the first emissary to make the great journey to Australia since the formation of the company.

"BUILDING" A GOWN

Recognizing the women spectators at motion picture theaters are adept enough to copy fashions from the screen when the model is built up step by step, the Gaumont Company begins in "Reel Life," No. 29, released Nov. 19, a series of pictures of how a fashionable gown is made. The method is to place a model on a stand and have a designer build the gown upon her. In this manner the spectators will be able to see every part of the gown from the formation to the final touch of ornamentation.

GEORGE FRENCH and EDDIE BARRY are two of the Christie-ites who furnish the long-thin-comedian element in the various Christie comedies. Both have had considerable vaudeville experience in this line of work.



MUTUAL
VAMPIRES
OR THE ARCH CRIMINALS OF PARIS
get into your theatre, they will make a big haul for you -
9 weekly episodes 3 reels each
Beginning Nov. 23

THE THOMAS A. EDISON STUDIOS

Announce

A MESSAGE to GARCIA

COMING WEEK OF DECEMBER 11th

Featuring

MABEL TRUNNELLE AND ROBERT CONNESS

A Stirring Romance of Cuba Based on the Immortal Preachment of the Late Elbert Hubbard

Everybody has heard the story, made immortal by one of America's greatest writers, of how an obscure lieutenant won fame because he had the courage to serve his country without question or hesitation. It has been echoed from platform to pulpit throughout the world and has become one of the most familiar of all stories. The service that this lieutenant rendered his country is the theme of this inspiring picture, which was filmed in Cuba. Natural scenery creates the atmosphere of reality.

A MESSAGE TO EXHIBITORS!

This production, picturing international complications, with its suggestions of impending war, with its appealing and highly romantic love story and, above all, with its inspiring lesson in patriotism, presents all the qualities that are desirable in current productions.

Other Edison Productions Now Booking Are

THE COSSACK WHIP

Featuring

VIOLA DANA

and

THE HEART OF THE HILLS

Featuring CONWAY TEARLE and MABEL TRUNNELLE

For Full Information Concerning the Above Productions, Write or Wire

KLEINE-EDISON-SELIG-ESSANAY SERVICE

80 Fifth Avenue, New York, and all principal cities

Watch for the GREATEST PHOTOPLAY OF THE CENTURY "The Truant Soul"

By Victor Rousseau

A super-feature presenting

HENRY B. WALTHALL

the peerless screen actor

KLEINE-EDISON-SELIG-ESSANAY SERVICE



Essanay

1333 Argyle Street, Chicago

TRIANGLE

RELEASES FOR WEEK OF NOVEMBER 19

WILLIAM S. HART IN "THE DEVIL'S DOUBLE" KAY-BEE

Another Hart picture! Another gripping, soul-stirring drama of the great open spaces, the country of men and deeds.

With William S. Hart as "Bowie" Blake, gambler and devil incarnate, there is not one moment free from suspense and breath-taking excitement.

Comes to him purity, and innocence, an artist's wife, and then—"Bowie" Blake tells you!

LILLIAN GISH IN "THE CHILDREN PAY" FINE ARTS

An indictment of the latter day divorce system. A stirring, smashing photoplay with the dominant note—justice for the children—ringing out with clarion clearness.

The parents satisfy their own desires and "THE CHILDREN PAY."

One of the strongest parts Lillian Gish has had in her career of successes.

KEYSTONE COMEDIES

Two as usual. The mere announcement is enough.



BEN WILSON

STARRING IN

The Classic Detective Serial

"The Voice on the Wire"

Under direction of STUART PAYTON, who I know was sole producer of "20,000 LEAGUES UNDER THE SEA"

UNIVERSAL

BURTON KING

DIRECTING

MME. PETROVA

RICHARD RIDGELY

AT LIBERTY

Coming Release—Kleine-Edison-Selig-Essanay—"THE HEART OF THE HILLS"

Featuring Conway Tearle and Mabel Trunnelle

NILES WELCH

LEADING MAN

Marguerite Clark Company

FAMOUS PLAYERS J. SHARLE DAWLEY

EDWARD JOSE

ASTRA—PATHE

ADELE LANE

Address care DRAMATIC MIRROR.

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

H. R. Durant, of the editorial board of the Famous Players-Lasky Corporation writes interestingly on the subject of why scenarios fail. He says they fail for two reasons—because they lack action and plot, which ought to be as plain as the fact, that a man without any legs cannot walk, for two reasons. And to carry along the same figure the motion which lacks action and plot has not a leg to stand on. This is the age of entertainment. Moving pictures are popular because people may sit before the screen and be pleased without having to think. They are the balm of Gilead for the tired business man. Therefore, the one who would work out a moving picture idea must first aim to please and entertain. The big thing in the drama or fiction or in the pictures on which to form the basis of the public's entertainment, is suspended interest. You cannot have suspended interest without plot, and plot on the screen is useless unless it is told in action. Subtitles and inserts on the screen are necessary at times, and yet the perfect picture requires few titles. Plot is a puzzling proposition to portray. To define plot successfully is something that has baffled college professors and editors. He is a wise man indeed, who knows where narrative ends and plot begins. For want of a better definition I should say that a plot is established in a story when one or more of the principal characters therein have a motive in either trying to accomplish some end or in preventing another principal character from so doing. In the beginning, plot meant to scheme—a villain plotted to ruin the father in order that he might marry the daughter, etc. But nowadays authors drag in psychology, characterization, the "human document," meditative and discursive qualities, and the long arm of coincidence is cracked in a dozen places. Since it is absolutely impossible for a writer to sell a moving picture idea unless it contains a plot, perhaps these crude illustrations may enlighten a little. A wealthy woman is crazy to become a moving picture actress. Her husband does not object. She interviews a moving picture director who gives her a try-out in a slap-stick comedy in which the poor lady is about half killed. That is narrative. Take the same characters and atmosphere. The screen-struck patron tells her husband she wants to become a moving picture actress and apparently he does not object to her gratifying her desire. However, he goes to the moving picture director and pays him some money so that the director will give his wife an awful grilling in her try-out and cure her of her foolish ambition, which scheme is carried out accordingly. This is plot. In the first instance the story is a straight-away narrative and in the second illustration there is a plot pure and simple. There is suspended interest in it because, while the audience knows what the wife is up against, she herself does not, and the interest remains suspended until the effect of the scheme on her is demonstrated. Of course, it is well known that too many manicures and too many motormen are trying to write pictures, which accounts for the reason that 80 per cent. of all the material submitted is usually absolutely hopeless. It takes a creative mind to block out a moving picture, and there are few creative minds plodding along in conditions of servitude. He who would be a moving picture writer must have the gift of imagination and then train it to a craftsmanship which is becoming more hard and exacting every day.

Working by Degrees

"Some writers, especially those who have been in the game for some time prefer to work out their entire plot in their mind before putting a line on paper, while others, newer at the work, place everything pertaining to their plays that comes into their head on paper, lest they forget it," writes Clarence J. Caine. "We think all writers should work toward the ultimate goal of being able to do all their work in their

brain, so that when they sit down to a machine, the writing out of the story is merely mechanical. But in the beginning this is impossible for many, so we will offer a suggestion for the new writers who are in the habit of writing every idea down. These writers we would advise to divide the work of writing out their scenario into three parts. In the first part of the work, form the general outline of the plot and assemble the notes that bear on it. There will probably be quite a pile of papers when you finish and, to get rid of these, take the second step and write out the entire plot, with the notes as a guide. Then you have it in neat, workable form. This synopsis should be gone over carefully for plot changes and, when it is O. K'd, the third and final step should be taken, and the scenario written from it. Thus the beginner is enabled to work toward the completion of the full script in an orderly manner and not in the helter-skelter fashion, which might bring him to confusion, and spoil his work. Of course, as soon as he becomes sure of himself, he should train his brain to do the work of the many notes and the synopsis, and work out the entire plot before he sits down at a typewriter to work out the script. It will not do to attempt this too soon, however, for the new writer's brain cannot do the work in the beginning that it can after the experience of a year or two. Take your work and advancement by degrees, and do not become too impatient for success. It will surely find you."

Hapgood's Opinion

Norman Hapgood, editor and author, one of the keenest of literary judges gives this interesting opinion of stories for the motion picture screen: "The film stories will always be for entertainment and all we can ask of that majority is that they shall not be harmful. Compare the situation in the regular theaters. There are always some plays that are intended as food for the intelligence. In a few playhouses such productions are the rule, but these theaters are an extremely small minority of the whole. Numberless dramas are mere pastime to one that in anyway strengthens or enlightens. Regarding action, also, the analogy to the moving picture is equally close. How many stories are there, making for culture or character building, compared to the number without depth, originality or strength made on standardized formula to fill our magazines and take millions of unenterprising readers into the world of love, mystery, heroism and success? In this field of sheer heart-satisfying action the movie has some marked advantages as a medium over the periodical and the book. The species of minds that form the largest action market are not looking for subtleties. It is the story they want, and if the material is properly written the screen gives a story stripped of all else. It gives it at a small price. It gives it in a social environment, where the average struggling being can escape from the hall bedroom or the tenement and enjoy human intercourse. Jack and Jill, or the whole Jill family, can enjoy it all together. Certainly there will be distinct assistances to culture also, but the bulk of the product, like the bulk of current drama and fiction, must inevitably feed the universal craving for adventure and culture." Rather a thought dissection, don't you think?

VITAGRAPH WITHDRAWS TWO FILMS

Two Greater Vitagraph production, scheduled for release have been withdrawn from the announced program, as they did not measure up to Vitagraph's standard of excellency.

Each of these features was produced with the usual care and attention. The stories were by prominent and successful authors and seemed adaptable for screening; the characters were well cast, the direction was good, and every scene photographically was excellent. After each of these features had been assembled and edited, the executives noted particularly that the stories seemed to be well told, but that there was something about both that raised a doubt as to their ultimate success from the box-office standpoint.

**"GREAT EXPECTATIONS"
TO BE FILMED
BY FAMOUS**

Paramount Producers to Follow Lasky's "Oliver Twist" With Another Dickens Adaptation

Following the announcement that the Jesse L. Lasky Feature Play Company would make an adaptation of "Oliver Twist," with Marie Doro in the stellar role, there comes the news that Lasky's ally on the Paramount Program, the Famous Players Film Company, will co-star Louise Huff and Jack Pickford in an adaptation of "Great Expectations." The latter novel has, like "Oliver Twist," been dramatized and presented on the stage, W. S. Gilbert having adapted it from the novel, the play being presented for the first time at the Court Theater in 1871.

Because of the unusual interest which has always centered about the Cruikshank drawings, the Lasky Company procured a copy of the first edition of the book and used the drawings as models for the make-up of the principals in the cast of "Oliver Twist"—Marie Doro, Tully Marshall, Hobart Bosworth, Raymond Hatton, James Neill and some of the other notables who are included in the list—while some of the minor characters were selected because of their conformity with Cruikshank's sketches.

An interesting fact concerning this production of "Oliver Twist" lies in the fact that Miss Doro wears the same costumes and wig which she wore in the all-star revival of the play at the New Amsterdam Theater in 1912. The wig is made of Miss Doro's own hair and she had kept it, not with any definite idea of ever wearing it again in the role of Oliver, but because of the pleasant memories which were associated with the success of the play. When informed that she was to play Oliver on the screen, Miss Doro produced the costumes and the wig, and declared herself ready to begin work at once.

"Oliver Twist" is scheduled for release on the Paramount Program, December 11th.

SHOW AMBULANCE FILM

At the request of members of the New York Stock Exchange, the Triangle Film Corporation gave a special showing of the American Ambulance Field Service film, in the Luncheon Club room, November 2nd.

The four hundred brokers present listened with keen attention to Mr. Henry Suckley (Harvard), who is returning to France to take charge of the Stock Exchange Section of Ambulances, as he told modestly and in a few words of the splendid work of mercy the Americans are doing for stricken France.

RESULTS IN CHICAGO GRATIFYING

National Association Pleased at Outcome of Formation of Illinois Advisory Committee

From all accounts, the Illinois Advisory Executive Committee of the National Association of the Motion Picture Industry, recently formed under the direction of Executive Secretary Frederick H. Elliott, will be as powerfully active as the parent body. Mr. Elliott is himself confident of this result, basing his opinion on the men and the spirit behind the enterprise.

What was accomplished during the short conference at Chicago of the various interests, and the enthusiastic manner in which it was done, displaying keen appreciation of the big idea around which the industry is being built, show that the men of the Middle West have given to the project considerable thought and appreciative vision. Even while the preliminary steps for organization were being taken, so hearty was its acceptance that batches of membership were at once pledged.

There have been similar meetings in New York, productive of valuable interchange of ideas and pledged increase of membership, but none of them have excelled this one in the unanimity of understanding and of the spontaneous purpose to bring success. "When we get our proper momentum," remarked one of the members of the meeting at its termination, "we will show you just what Chicago can accomplish in doing wide-awake constructive work. We have the men, the energy and the capacity."

Both in his telegraphic and in his verbal report to President William A. Brady and Walter W. Irwin, chairman of the Executive Committee, Mr. Elliott was most enthusiastic, remarking particularly the celerity with which the work was accomplished. Coming recently from building in the automobile industry, it was quite natural for him to declare that the Chicago group furnished the very latest efficiency in "self-starting." And this is due, he explains, to the practical work and the inspiration of President John R. Freuler, of the Mutual, who issued the call for the gathering and who was unanimously elected as chairman of the Chicago Advisory Executive Committee.

Donald J. Bell, of the Bell and Howell Company, one of the vice-presidents of the National Association, and Maurice A. Choyinski, a director, also gave valuable aid in the direction of the work. Louis H. Frank, general manager of the Seventh National Exhibition and Convention of the Ex-

hibitors' League, was elected secretary, and the members of the organization committee selected, in addition to Messrs. Freuler, Bell and Choyinski, were Watterson Rothacker, president of the Rothacker Film Manufacturing Co.; I. Bon Ronkel, manager of the Blue Bird Photo Plays, and John F. Bauman, of the International Film Service. Mr. Elliott's impressions of this, the first action in essential structure-building of the national body, is interesting in showing how the big idea is taking root all over the country.

"What was accomplished in Chicago in such a short time must furnish a splendid object lesson for all sections to follow," said he. "It is especially gratifying to President William A. Brady and Walter W. Irwin, chairman of the Executive Committee, who are deeply interested in the development of the 'Advisory Committee Plan' and who anticipated in a measure the success of the Chicago formation, but the very largeness of its expression came as a big and agreeable surprise. Chicago is a place where they do big things—the things worth while—and are continually battling against those that are unworthy. The Chicago Association of Commerce, which has awakened splendid public consciousness and has heralded the city all over the civilized world, is a fitting symbol of the spirit and ambition of Chicago. They are proud of the city and to everything undertaken in a large way they bring this sustaining pride. It was notable that Mr. Bauman, of the International Film Service, in discussing the structure of the new organization, advocated an adoption of the committee plan of the commercial body."

"Some idea of the appreciative attitude of the men, eager for any service to aid, was furnished by Mr. Bauman, International, and Mr. Von Ronkel, manager of the Blue Bird Photo Play, who announced that despite the fact they were eligible, through the membership of the home organizations, would pay entrance fees and dues as individual organizations. Such a step was entirely voluntary and shows that the salient purpose is to aid in the building and to expedite the work. It reveals also a fine unselfish community spirit fused with highly creditable local pride."

"I was especially gratified by the hearty support accorded by the daily newspapers, which have departments devoted to the motion pictures."

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SERIES AND SHORT REELS

THE DETECTIVE'S HEAD

First and Second Episodes of "The Vampires." Series Written and Directed by Louis Feuillade. Produced by Gaumont and Released by Mutual, Nov. 23 and 30.

Philip Guard, cub reporter.....Edmond Mathe
Mrs. Guard, his mother.....Florence Simon
Normandin.....Marcel Levesque
Irma Vep.....Juliet Musidora
Amie Goff.....Juliet Musidora
Great Juliet.....Eugene Ayme

Written, directed and played by the French, these two episodes of "The Vampires" are essentially French in their ideas of the grotesque, horrible and comic. Probably many Americans will welcome this series for the very unexpectedness of its plot and the emotional quality of the acting. Philip Guard, the cub reporter, is a lively athletic appearing young man as played by Edmond Mathe. As a general thing he does not do the dare-devil things that might be expected of him in our American films. The exception is the time he scales the sides of a building like a fly. Perhaps Mathe's double is entitled to the praise. Be that as it may, the feat is noteworthy.

Perhaps this series isn't up-to-date in one respect. There are no autos rushing madly in pursuit of each other, while automatics are belching out large volumes of smoke. Instead the author and director person employs the old-fashioned, time-honored hansom cab in the spiriting away of the hero's mother. A slight advantage on the side of the cab, it may be said, from the standpoint of interest is that an animal being pushed to exert itself by the gesticulation and whip of the driver appears more interesting than the effortless motor car.

Juliet Musidora plays a dual role exceedingly well. She is the piquant if wicked girl of the Apaches at one time and at another a demure maid of all work. In passing it might be emphasized that only French actors could give us a dance such as occurs in the scene of the den of the Vampires.

In general the direction is sufficiently good. There is no great attempt to sacrifice a certain mysterious horror to speed. There are scenes of considerable intensity caused by a delaying of the action. The introduction of the mildewed head is a little too realistic to afford pleasure. The entire cast is well selected and well drilled in their parts. The photography is effective without being unusual. C. M.

ENGLISH WAR PICTURES

Taken Partially Under Supervision of Charles Urban for the British Government. Released November 12 and 17.

Official English pictures of their disastrous campaign in Mesopotamia and of their grand fleet in review were released on Nov. 12 and Nov. 17 respectively. The land pictures are graphic and realistic of the difficulties of warfare in a hot dry-in-fested country. The Arabs are shown in their picturesque costumes and crafts. Many scenes along the Tigris have a historical as well as present-day interest. Attention is called to one point along the river, where it is believed the grave of Ezra is located.

Admiral Jellicoe, his flagship, Iron Duke, and his bulldog mascot are among the peculiarly interesting features of the sea views. They are excellently photographed by Charles Urban of Kinemacolor fame. The British Government has seen fit to show a large part of its fleet if not all. There is a submarine at close range riding on the surface and then exploring the depths with nothing but the end of the periscope showing. All the big ships of the superdreadnaught class, including the Queen Elizabeth, are shown individually and collectively. The jackies look contented and even playful in some of the pictures. In one case a cat figures as a principal walking out on a fifteen-inch gun and trying to explore its interior. A destroyer launches a torpedo, which signals toward a distant ship. The sailors on the ship put out in a boat and capture the torpedo and take it aboard. Of course, it was not loaded. It was stated in one of the subtitles that the machinery of the submarine "being of a confidential nature" was concealed with canvas. It could evidently be heard and not seen in the silent drama. C. M.

"GRANT, POLICE REPORTER"

"The Rogue's Pawn"

One-Part Episode of "Grant, Police Reporter" Series. By Robert Welles Ritchie. Featuring George Larkin and Ollie Kirby. Produced by the Kalem Co. Under the Direction of Robert Ellis, for Release on the General Film Program, Nov. 17.

Tommy Grant.....George Larkin
Eileen Brophy.....Ollie Kirby
Chitworth.....Robert Ellis
Editor Mansfield.....Arthur Albertson
Miss Morell.....William McKee
Miss Morell.....Mary T. Ross

Not one, but several, spectacular and typical "George Larkin" thrills are to be found in this episode. Chitworth, a gambler, learns that his establishment is to be raided by the police because of Grant's investigations. He uses Eileen Brophy, daughter of the police commissioner, as a pawn in an effort to palm off his gambling house to a possible purchaser before the police intervene. He is unsuccessful because of Eileen's

IN THE STUDIOS

JOHNNY HINNE, the youngest of the film comedians, will appear in the principal male characters of the entire series of Marie Dressler comedies arranged for by the World Film Corporation.

TOM TERRISS is one of the names in Eastern film circles that very shortly will be added to the west coast film roster, through an affiliation with a Los Angeles studio now being arranged in New York.

MARGARET MILNE, a sister of Peter Milne, the well known motion-picture reviewer, has been added to the cast of the first picture that the Van Dyke company is producing for the Art Dramas Program. This is the first time that Miss Milne has worked in pictures, but she has already had considerable experience on the legitimate stage.

She is a graduate of a well known dramatic school from which many of our prominent legitimate producers secure their talent. Miss Milne has had several offers to take parts on the stage, but she has refused them all for the screen. Although she is playing only a minor part in the Van Dyke picture, it is confidently expected by those who have seen her work that she will soon be entrusted with leads.

ALFRED VOSBURGH has been engaged by Thomas H. Ince to play opposite Enid Bennett in Triangle-Kay Bee productions. This is Mr. Vosburgh's second connection with the moving spirit of Inceville, having been a member of the old May Bee and Broncho companies. Before the formation of the Triangle, he became associated with another studio, but has now returned to his first allegiance, to be featured in conjunction with Miss Bennett.

realization of her mistake. In a struggle with Chitworth's accomplice, Eileen upsets an oil lamp and the place is burned to the ground after Grant had successfully essayed a remarkably nifty rescue. E. G. J.

"RAH, RAH, RAH!"

Big "Y" Comedy in two reels, produced by Vitaphone for release by V. L. S. E. Hughie Mack, Patsey de Forest and James Aubrey form the triple alliance which makes merry in "Rah, Rah, Rah!", one of the new Big "Y" Comedies. The humor is of the slapstick variety, with a haunted house, a band of counterfeiters, stuffed clubs and cream pies distributed over the countenances of the characters as factors in the fun making. While there is no story worthy of consideration in the comedy, there is considerable active effort to encourage laughs which are quite successful. This film is suitable for those theaters which cater to mixed audiences, and will form an admirable foil for dramatic features. A. H. S.

"THE GIRL FROM 'FRISCO"

"The Mystery of the Brass Bound Chest"

Fifteenth Two-Part Episode of "The Girl from 'Frisco" Series, by Robert Welles Ritchie. Featuring Marin Sais. Produced by the Kalem Co. Under the Direction of James W. Horne, for Release on the General Film Program, Nov. 15.

Barbara Brent.....Marin Sais
John Wallace.....True Boardman
Ace Brent.....Frank Jonasson
"Red Angel".....Ronald Bradbury
Marsorian.....Edward Clibbe
"Black Father".....Karl Formes, Jr.

This episode abounds in dramatic situations caused by the mystery surrounding a brass-bound chest which Barbara purchases at an antique shop. Several novel twists in the plot development provide liberal suspense and accentuate the interest. A secret society resorts to extreme measures in an attempt to recover the chest which contains a list of members, which would incite a massacre in a foreign country were it to fall into the hands of an enemy government. The mystery is solved by Barbara after several thrilling adventures. The direction, photography, etc., are up to the Kalem standard. E. G. J.

"HAM AND THE COMEDY"

"The Rival Fakers"

One-Reel Episode of "Ham and Bud" Series. Featuring Ham, Bud, Ethel Teare and Henry Murdoch. Produced by the Kalem Co., for Release on the General Film Program, Nov. 21.

The popular comedians, capably aided by Ethel Teare and Henry Murdoch, continue in their mirth-provoking careers. A merry existence is that of a bellhop, if the duties as pictured by Ham and Bud were true to life, but for excellent reasons the actual is burlesqued and the result is comedy as only this duo can play it. They also aid a fair representative of a patent medicine concern to outwit her rival and foist upon a gullible public a fake concoction to rebuild human strength. E. G. J.

PHOTOPLAY FEATURES OF THE MARKET

Paramount Program		Famous Players	
Date.	Title.	Star	
Nov. 2	Seventeen—Comedy-Drama	Pauline Frederick	
Nov. 20	Miss George Washington—Drama	Louise Huff, Jack Pickford	
Nov. 27	Nanette of the Wilds—Drama	Marguerite Clark	
		LASKY	
Nov. 6	Unprotected—Drama	Blanche Sweet	
Nov. 13	The Plow Girl—Drama	Mae Murray	
Nov. 16	The Year of the Locust—Drama	Fannie Ward	
Nov. 23	The Yellow Pawn—Drama	Ridgely and Reid	
Dec. 11	Oliver Twist—Drama	Marie Doro	
		PALLAS	
Nov. 9	A Son of Erin—Comedy drama	Dustin Farnum	
		PARAMOUNT	
Nov. 30	Martyrdom of Phillip Strong—Drama	All Star Cast	
		PATHE GOLD ROOSTER FEATURES	
		Thanhouser	
Nov. 5	The Hidden Valley—Drama	Valkyrien	
Nov. 19	The World and the Woman—Drama	Jeanne Eagels	
		Balboa	
Nov. 12	Shadows and Sunshine—Drama	Little Mary Sunshine	
		Greater VITAGRAPH V. L. S. E., INC.	
Nov. 6	The Devils Prize—Drama	Antonio Moreno, Naomi Childers	
Nov. 13	The Price of Fame—Drama	Marck McDermott, Naomi Childers	
Nov. 20	The Second Mrs. Tanqueray—Drama	Lillian Walker	
Nov. 27	The Dollar and the Law—Drama	E. H. Sothern and Julia Marlowe	
Dec. 4	An Enemy to the King—Drama	Peggy Hyland and Antonio Moreno	
		ROSE OF THE SOUTH—Drama	
		BRADY—WORLD	
Nov. 6	The Heart of a Hero—Drama	Robert Warwick and Gail Kane	
Nov. 13	Bought and Paid For—Drama	Alice Brady	
Nov. 20	The Madness of Helen—Drama	Ethel Clayton, Carlyle Blackwell	
Nov. 27	The Men She Married—Drama	Gail Kane, Montagu Love	
		MUTUAL FILM	
Nov. 6	And the Law Says—Drama	Richard Bennett	
		AMERICAN	
Nov. 13	Immediate Lee—Drama	Frank Borzage, Anna Little	
Nov. 13	A Peck o' Pickles—Comedy	Koib and Dill	
		TRIANGLE	
		Fine Arts	
Nov. 5	Atta Boy's Last Race—Drama	Dorothy Gish	
Nov. 12	American Aristocracy—Comedy Drama	Douglas Fairbanks	
Nov. 19	The Microscope Mystery—Drama	Constance Talmadge, Wilfrid Lucas	
Nov. 26	The Children Pay—Drama	Gish	
		Ince	
Nov. 5	A Coroner in Colleens—Comedy Drama	Bessie Barriscale	
Nov. 12	Jim Grimsby's Boy—Drama	Frank Keenan, Enid Markey	
Nov. 19	The Honorable Algy—Drama	Charles Ray, Margery Wilson	
Nov. 26	The Devil's Double—Drama	William S. Hart	
		BLUEBIRD	
Nov. 6	Gloriana—Drama	Zoe Ray	
Nov. 13	A Stranger from Somewhere—Drama	Franklyn Farnum, Agnes Vernon	
Nov. 20	The Measure of a Man—Drama	Louise Lovely, J. W. Kerrigan	
Nov. 27	The Bugler of Algiers—Drama	Ella Hall, Rupert Julian	
		METRO Pictures	
		Rolfe	
Nov. 13	The Wager—Drama	Emily Stevens	
Nov. 27	The Sunbeam—Drama	Mabel Taliaferro	
		Popular Plays	
Nov. 6	Extravagance—Drama	Mme. Petrova	
		Yorke	
Nov. 20	Big Tremaine—Drama	Harold Lockwood, May Allison	
		K. E. S. E. SERVICE	
		Essanay	
Nov. 6	The Prince of Graustark—Romantic	Bryant Washburn, Marguerite Clayton	
Nov. 20	The Chaperone—Drama	Edna Mayo, Eugene O'Brien	
		EDISON	
Nov. 13	The Cossack Whip—Drama	Viola Dana	
		INTERNATIONAL	
Nov. 2	The Ocean Wolf—Drama	Carlyle Blackwell, Doris Kenyon	
Nov. 13	The Jockey of Death—Drama		
		SPECIAL AND STATE RIGHT FEATURES	
		FROHMAN	
Oct. Conquest of Canaan—Drama		Jack Sherill, Edith Taliaferro	
Nov. The Witching Hour—Drama		C. Aubrey Smith	
		ARTCRAFT	
Nov. 6	Less Than the Dust—Drama	Mary Pickford	
		METRO	
Oct. Romeo and Juliet—Drama		Bushman and Bayne	
		SPECIAL	
Nov. Woman Who Dared—7 parts		California M. P. Corp.	
Oct. The Crisis—7 parts		Sherman Elliott, Inc.	
		SELZNICK	
Nov. War Brides—Drama		Alla Nazimova	
Nov. The Foolish Virgin—Drama		Clara Kimball Young	
Nov. Panthea		Norma Talmadge	
		SERIALS or Series	
Nov. 6	Loss of the Lumberlands—Signal Mutual		
Nov. 13	Beatrice Fairfax—International		
Nov. 19	Shielding Shadow, "The Haunting Hand,"—Pathe		
Nov. 20	Crimson Stain Mystery—Consolidated		
Nov. 20	Scarlet Runner, "Glove and Ring"—Vitagraph		
Nov. 20	Yellow Menace, "Aeroplane Accident"—Unity		
Nov. 27	Scarlet Runner, "Gold Cigarette Case," Vitagraph		

KELLERMANN FILM POPULAR

The fifth week of "A Daughter of the Gods," William Fox's spectacular Annette Kellermann film, which is giving two daily performances at the Lyric Theater, found the house still playing to capacity and turning crowds away at every showing. The Election Day attendance filled every seat in the place, at both afternoon and evening performances.

Present plans of the Fox Company include the sending out of forty road companies of the production.

COLIN CHASE, the Morosco-Paramount leading man, was asked by an inquisitive neighbor why he wasted a fine afternoon washing his auto. "Why don't you do it in the evening?" was the query. Chase looked up in amazement. "Why, that's when it gets dirty," he responded.

"LITTLE MARY SUNSHINE," the Pathe Gold Rooster Play produced by Balboa, continues to receive much praise from exhibitors and newspapers. Baby Marie Osborne, the star, may be said to have become a national celebrity.

FILMS PREPARE HER MIND

Geraldine Farrar Attends Picture Shows Prior to Concert Performances

The noted operatic singer, Geraldine Farrar, who has appeared on the screen in a number of Paramount pictures and who will soon be seen in the role of "Joan of Arc" in the Lasky picture of that name, has hit upon a plan for getting herself into the proper frame of mind while undergoing the trials and tribulations of her concert tour for her performances. She has proven to herself, and strongly recommends it to others, that motion pictures are the most diverting entertainment one can have, and she never goes to a town now unless she goes to the leading picture theater and sees at least five reels of pictures before she sings at her evening concert.

In a recent communication to Paramount Miss Farrar states: "I now make every effort possible to get to one of your theaters each day prior to my concert performance. What it is I have not figured out psychologically as yet, but seeing the picture places me in a temperamental frame of mind that is particularly delightful, and when I face my audience in the evening it is only natural that, feeling as happy and as glad as I do, I should sing my best."

It was Miss Farrar who, with Cecil B. DeMille and a number of other officials connected with Paramount, were instrumental in having the proper music set to all Paramount pictures. Miss Farrar's first picture, "Carmen," released by Paramount last year, was so great a success because it had properly synchronized music to every scene on the screen, and placed the audience in that state of mind that it was conclusive proof that pictures thereafter were to be set to music. From that time on Paramount has had music to its every picture which is distributed to its exhibitors.

SERIES TWO YEARS OLD

Kalem Studio, at Hollywood, Cal., is celebrating this month as the second birthday of the "Hazards of Helen." The company begins work on the one hundred and fifth episode of the one-reel railway series during the month and begins its third year of life. The "Hazards of Helen" are claimed to be the oldest film series.

Helen Gibson declares that her part in the birthday celebration will consist of crowding as many thrills as possible into the second anniversary month. "I started with 'The Lone Point Mystery,'" she says. "For in that episode there is not one big thrill but three. The first comes when I am run down by a runaway box car and, grabbing the brake beam, swing under the car as it drags me along. The second finds me helpless before an oncoming express train. I fall into a culvert between the railroad ties just in the nick of time, and then have to stay there while the director takes close-ups of the train whizzing along above me. And then for good measure I have to jump from the pilot of a speeding train to an automobile. If that isn't celebrating I'd like to know what is."

"THE VAMPIRES," NOV. 23

The first episode of Gaumont's long heralded "The Vampires" will reach the screen through Mutual, November 23. This is called "The Detective's Head," and is a complete story in three reels. Were the story of the voyage of the film to America told in detail it would prove as entertaining as the most exciting chapter of this photoplay novel. Being the story of the great French crime trust, the pictures were made in Paris and wherever throughout France the mysterious bandits had operated. The film was sent to America through the war zone, and narrowly escaped the celebrated U-53, which was in its path off Nantucket. However, every episode is safely in America now, and will be released weekly.

NOVELTIES FROM PARAMOUNT

A number of Nature's enemies will be depicted on the screen in Paramount Pictographs shortly. Among the insect-ridden trees is the flowering locust, attacked by the "locust borer," and the depredations of this parasite are shown with remarkable vividness.

Where New York gets its water will be shown in an early edition of the magazine on the screen. Paramount photographers have taken a series of interesting pictures showing the wonderful engineering problems involved in the effort to provide the ever-increasing population of New York with water.

A model nursery will be shown in another series of Paramount Pictographs and 75,000 little apple-trees in different stages of development will be seen. The reason why apple-trees are crooked will be visually explained.

Burton Holmes takes his fellow travelers through the real streets of Cairo in the 43rd travel picture, to be released Nov. 27.

JOYS OF MOTORING

Clifford Howard, scenario editor of the American, and author of the Audrey Munson feature "Furty," has become an enthusiastic motorist. Up to date he has blown out two tires, knocked down three trees when trying to enter his garage and paid the city a fine for demolishing a lamp post.

KIPLING PICTURE APPEALS

Pathe Exchanges Report Heavy Bookings for "Light That Failed"

Heavy bookings on "The Light That Failed," the first Rudyard Kipling story to be filmed, are reported by the various Pathe exchanges. Exhibitors have readily recognized the advertising value of the picture not only because of the Kipling name, but also because of the splendid cast, which includes Robert Edson, Jose Collins, Claude Fleming, and Lillian Tucker.

The Cleveland Plata Dealer in a recent issue says: "The Light That Failed," Pathe's picturization of Rudyard Kipling's story, has been rather severely criticized because it does not follow the book. This is unfair to the picture, for, as it stands, it is a decidedly good film. The screen version follows the book closely enough to be recognizable, and has, as the stage version did not, Kipling's logical ending. It is the first Kipling story to be picturized, and the subtitles were written by the English author himself.

"The cast seems to have been particularly well chosen. Robert Edson makes the role of Dick Helder sincere and pathetic, and Lillian Tucker is pretty in the role of Maisie. Jose Collins has, perhaps, the most dramatic role in the picture, and as Bessie, the girl of the streets, she is fascinating and vengeful."

S. Barret McCormick, manager of the Circle Theater, Indianapolis, writes concerning the picture as follows: "Permit me to congratulate the Pathe exchange upon the excellent production, Rudyard Kipling's book, 'The Light That Failed,' starring Robert Edson, which we had the pleasure of playing last week. It is a great satisfaction to be able to present such a production that embodies the highest ideals of the photodramatic art. In production, staging, and acting, it is artistic to a degree, and from a box-office standpoint it has proven to be one of our most successful productions."

As in the case of "Cavaleri in 'The Shadow of Her Past,' a few of the reviewers after seeing 'The Light That Failed' lost sight of the main points—"Is the picture good, will it draw, has it box-office value?" and criticized it because in some small respects it departed from Kipling's book. But, as in the case of the Cavaleri picture, the exhibitors recognized the tremendous value of Kipling's name, saw that it was a good picture in itself, knew Robert Edson's drawing power, remembered the excellent work of Edward Jose as a director, and booked the picture for long runs. The result has been big business for them.

ANNUAL FILM BALL IN BOSTON

Boston, Mass. (Special).—The annual "movie" ball will take place at the Boston Arena, Nov. 22. It is given under the auspices of the Motion Picture Exhibitors' League of Massachusetts. The Atlas Film Corporation, which was recently organized, is offering to star the prettiest girl at the ball. Last year the Tanqueray Company selected Doris Gray for this honor. She is now a leading lady with that company. The tickets for the ball are on sale at all the theaters and exchanges throughout the state.

PARAMOUNT MAN PROMOTED

P. K. Johnson, former manager of the Syracuse Branch of the William L. Sherry Feature Film Company of New York, Paramount distributors, has accepted a position as assistant to the manager, W. C. Bachmeyer, of the Paramount Cincinnati office.

VITAGRAPH PICTURES PLEASE

George Balaban, manager of the home office of the Vitagraph V-L-S-E exchange, is in receipt of a letter from Fred Bartsch, manager of the Clarendon Amusement Co. of Brooklyn, in which Mr. Bartsch states that he has just finished a Vitagraph week at the Clarendon Theater with each one of the seven days given over to Vitagraph Blue Ribbon features. He declares that the business that the Clarendon did throughout the entire week was stupendous and established a box-office record for his theater.

Life goes on to tell Mr. Balaban that he was unable to accommodate all the people who wished to see "The Combat" and "The Chattel," remarking that "this is particularly interesting inasmuch as both these features had been shown twice in our immediate vicinity within the last two weeks."

Mr. Bartsch closed his letter to Mr. Balaban with the statement that each new release put out by the Greater Vitagraph seems to be better than the preceding one.

ACHIEVES HER AMBITION

Linda A. Griffith, who has written the powerful drama, "Charity," which will be released through Mutual, has developed her talent for writing the last few years. When she was with the old Biograph Company in the early days, writing was only a great ambition to be longed after but really never accomplished. Of late years Mrs. Griffith has done less screen work, but has realized her ambition to write. One of the most interesting stories of the early days of motion pictures is her series of articles published by the Leslie-Judge Company in "Film Fun," the picture magazine. Mrs. Griffith says she can write best in an artist's smock, but aside from that she has no disturbing evidences of temperament.

Every Exhibitor

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